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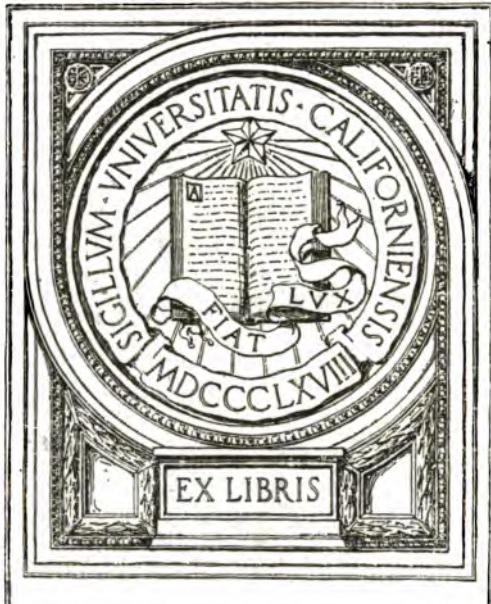
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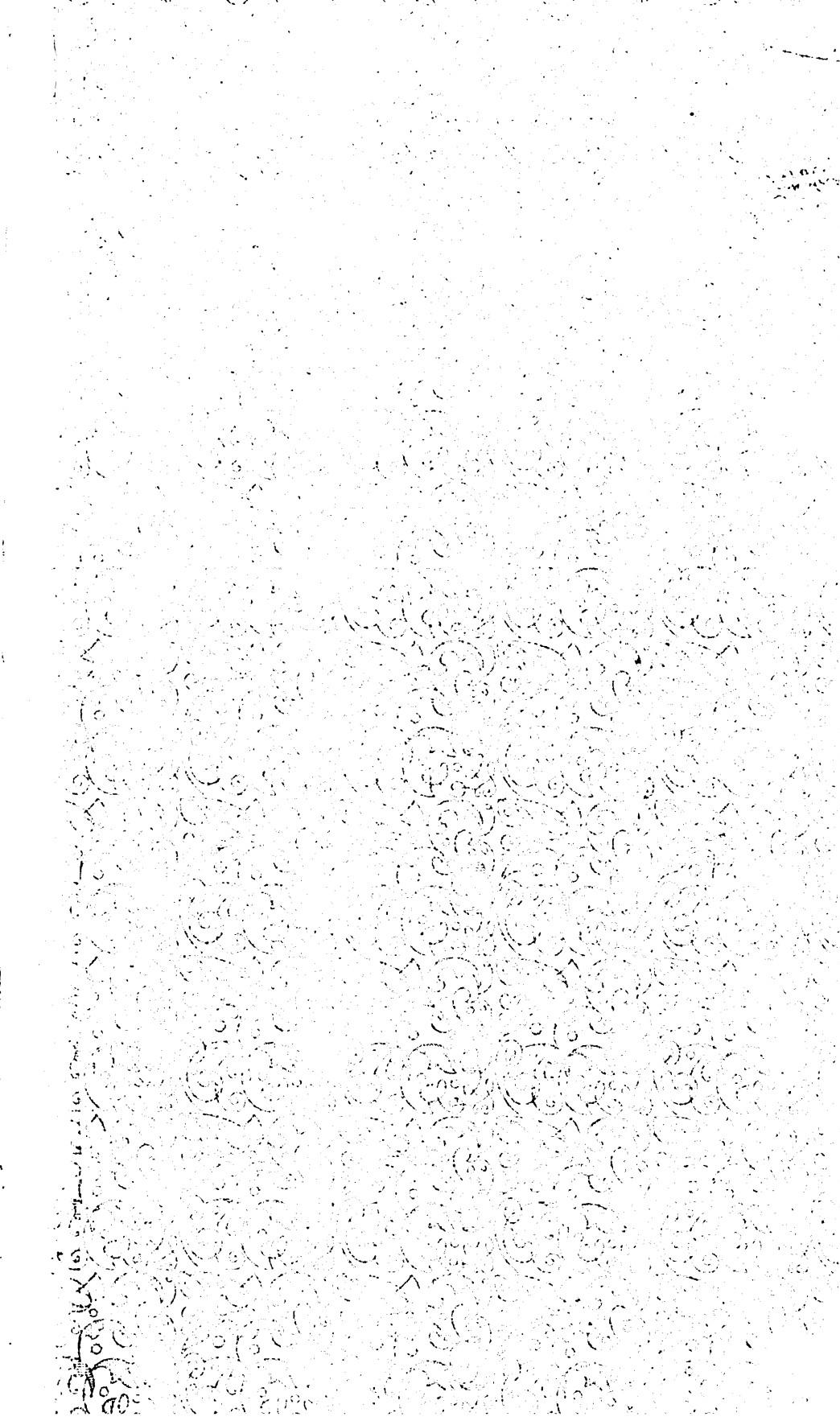


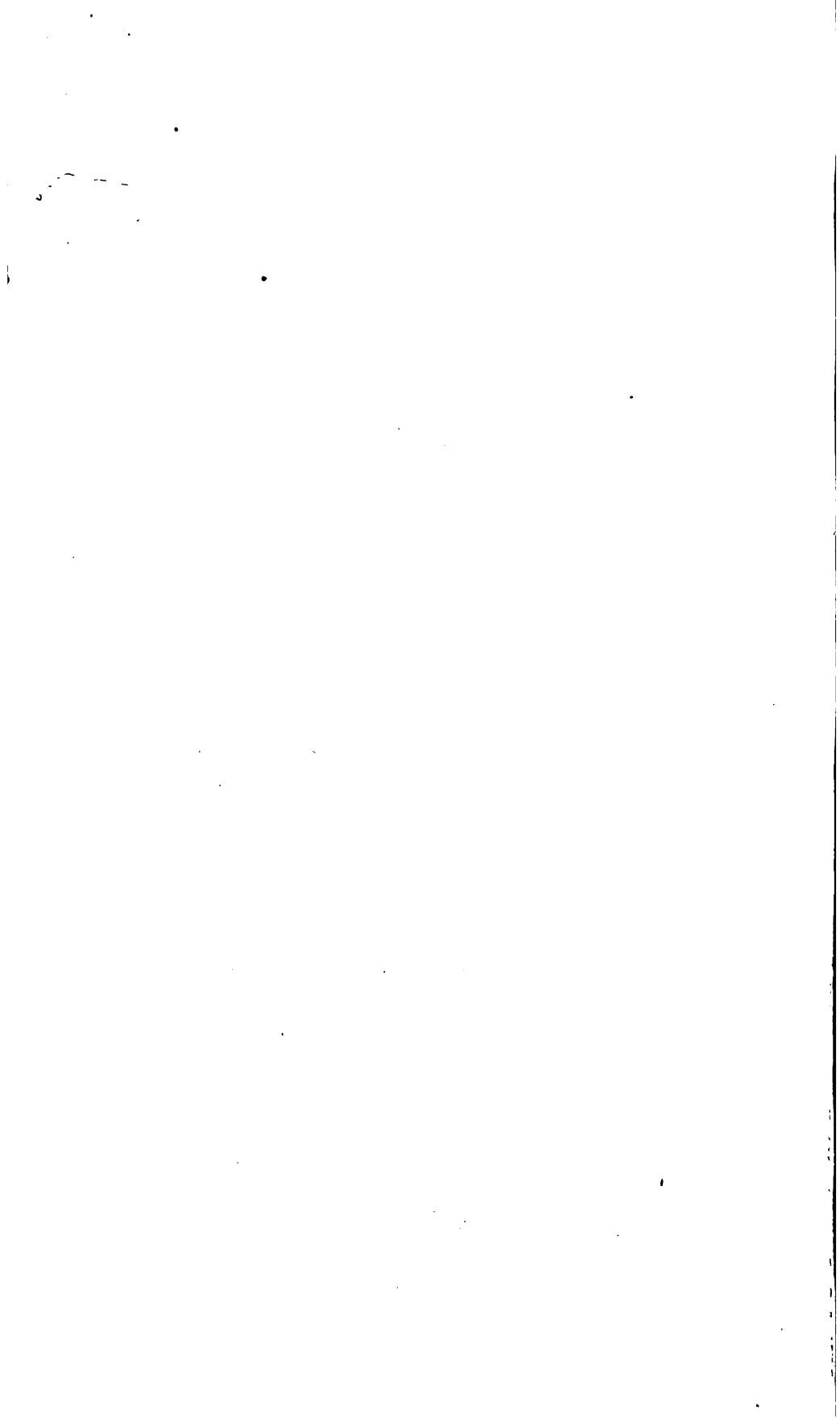
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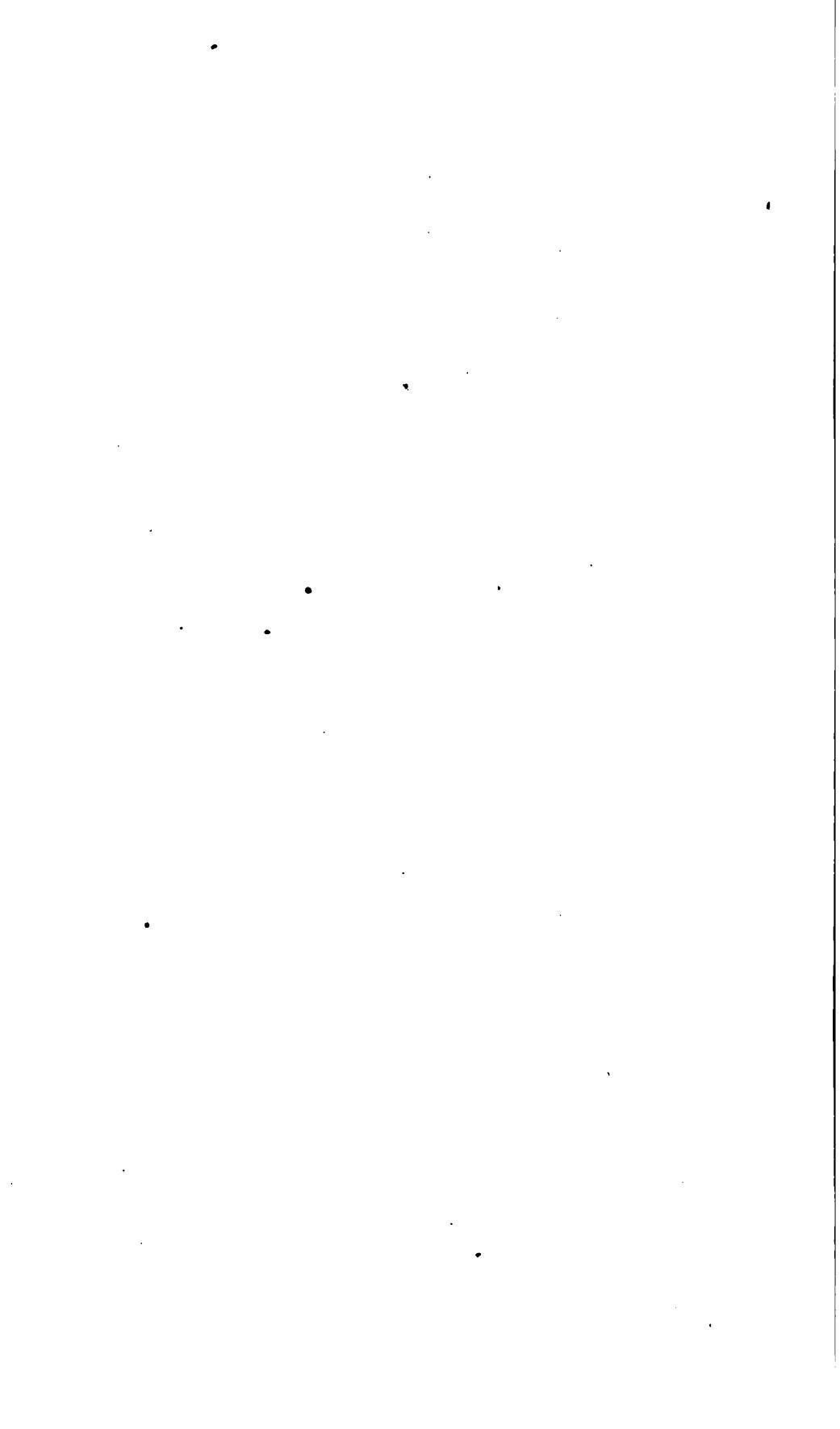


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THE
SONNET IN FRENCH LITERATURE
AND
The Development of the French Sonnet Form

A DISSERTATION

SUBMITTED TO CORNELL UNIVERSITY FOR THE
DEGREE OF DOCTOR OF PHILOSOPHY

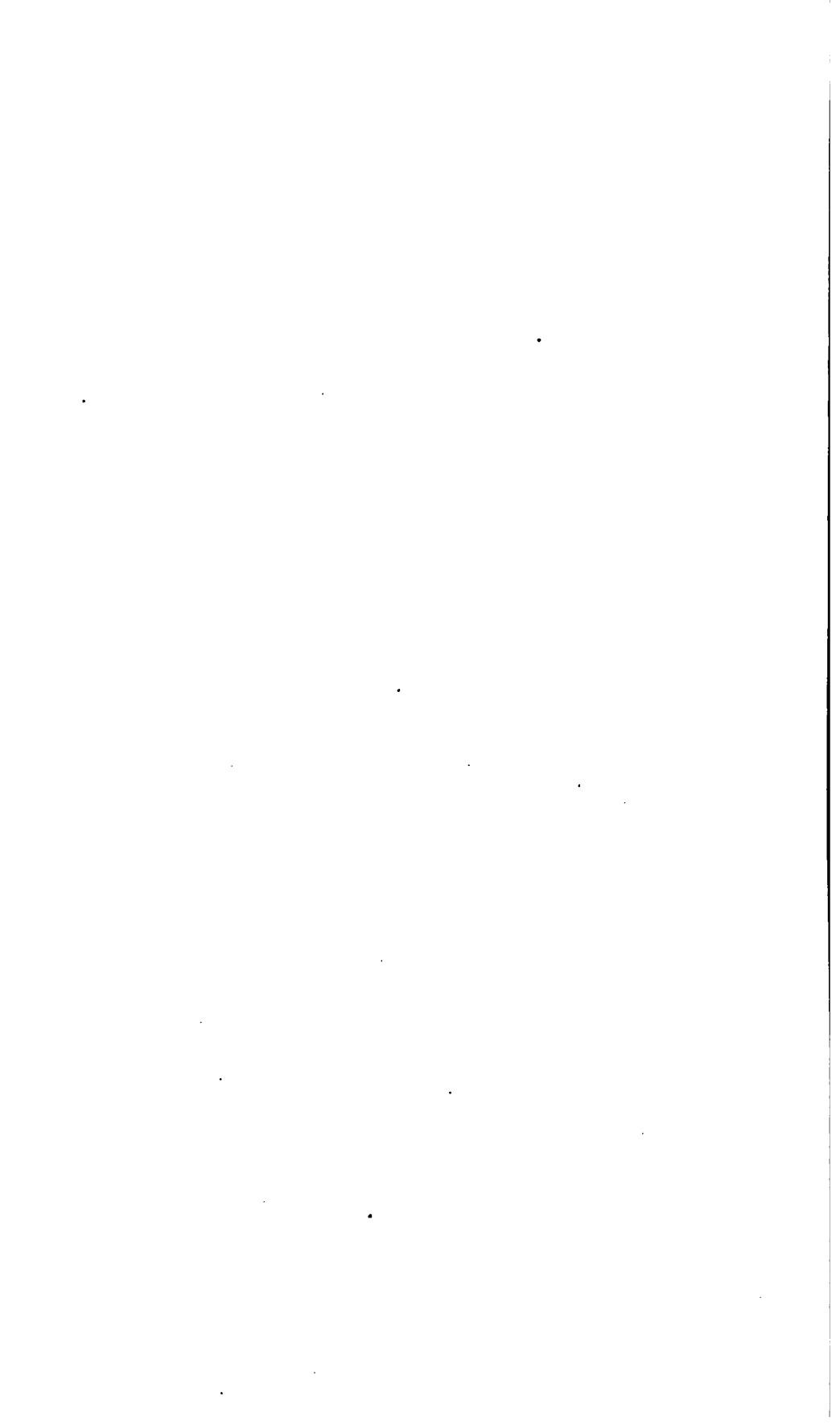
BY
EVERETT WARD OLMSTED

ITHACA, N. Y.
1897

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PREFACE.

The object of this work has been the study of the French sonnet with especial reference to its rhyme-schemes. A résumé has been given of the sonnet laws as set forth by the principal prosodists who have written upon this subject, and the rhyme-schemes of all known sonnets by the principal French poets down to the middle of the Nineteenth Century have been tabulated. As erroneous statements upon this matter abound, the tabulated forms may be of some value in refuting them.

The poets have been introduced according to priority of birth. Short sketches of the lives of each poet precede the study of their use of the sonnet form.

Attention has been given only to the sonnet of fourteen lines, composed of two quatrains followed by two tercets, as time has not permitted a study of the many varieties that are mentioned in the chapter on the Rules of the French sonnet.

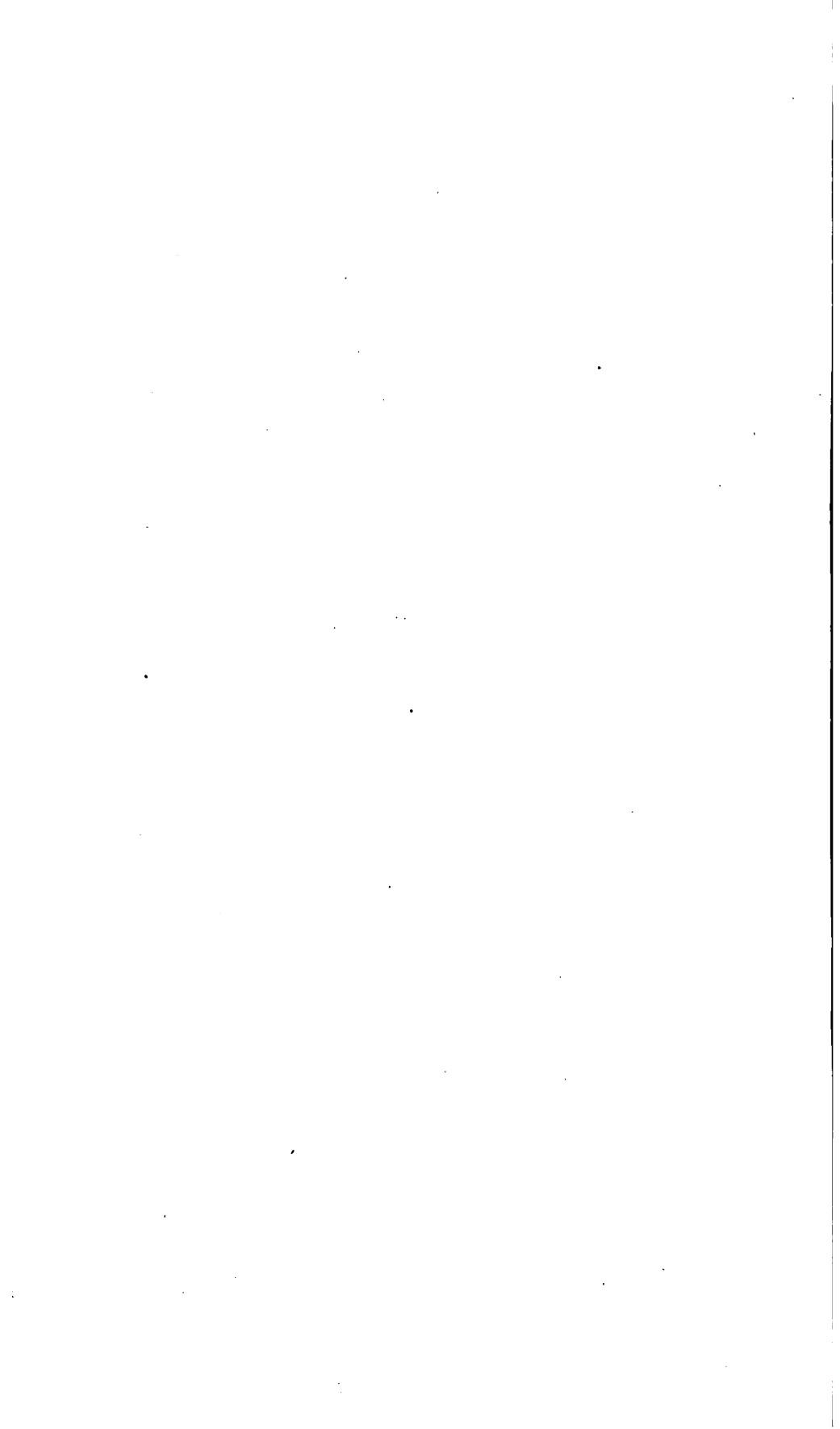
Those subjects that belong to versification in general, the hiatus, the caesura, the *enjambement*, etc., have been omitted from this work. The length of verse, however, which serves to expand or restrict the thought of the sonnet, otherwise bound to the fixed form of fourteen lines, and the rhyme-scheme have been carefully observed.

Occasional sonnets of the various poets included in this work have been quoted, that the reader may obtain a somewhat clearer idea of their form and style than could be done by the mere examination of the tabulated rhyme-schemes.

It remains for the author to express his thanks to Professor T. F. Crane for aid and encouragement. He is also deeply indebted to M. Petit de Julleville for advice upon some difficulties of rhyme, especially in the sonnets of the Sixteenth Century.

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*Cornell University,
Ithaca, New York,
May 1, 1897.*



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I. INTRODUCTION.

1. The Etymology of the Word Sonnet.

According to the *Grand dictionnaire universel* of Larousse, the word *sonnet* comes from the old French *sonet* a diminutive of *son*, which meant in the old language the sound of a little bell or a little song.

Littré gives its etymology as follows : from the Italian *sonetto*, but the old French had likewise the word *sonet* in the sense of song. In Provençal *sonet* had the same meaning. It is doubtless from this old *sonet* of the French and Provençal that the Italians drew their *sonetto*. *Sonet* is a diminutive of *son*.

We see, therefore, that, while Larousse derives the word *sonnet* directly from the old French *sonet*, Littré causes it to pass through the intermediate Italian form *sonetto*. It seems reasonable that the word *sonnet* with its present signification, is derived, as is the poem itself, from the Italian *sonetto*.

The word *sonetto*, however, has not always been applied to the Italian sonnet proper, as Ubaldini clearly states as follows : It is to be noted that the word *sonetto* did not always refer to that composition of fourteen verses connected in a certain way by rhyme, but was common to other kinds of poetry ; and Dante, in the *Vita Nuova*, calls by the name of *sonetto* a composition which today would be called *canzone*, since it contains various sorts of rhyme and long and short verses up to the number of twenty.

It begins :

“ O voi che per la via d’Amor passate,
Attendete e guardate.”

Ubaldini concludes in the following words : “ Ne ad alcuno rechi ciò merauiglia, impercioche come habbiamo deriuato da motto *motto*; così *sonetto* è diminutuo di *suono*, pigliandosi *suono* per vna sorte di cantare;”¹

¹ Ubaldini, Federico. *Documenti d’amore* di M. Francesco Barberino. (See *sonetto* in *Tavola delle voci, e maniere di parlare più considerabili usate nell’opera di M. Francesco Barberino.*) Roma, Stamperia di Vitale Mascardi, 1640.

Francesco Redi says upon the same subject : Our ancient Tuscan poets employed the word *sonetto* in the same sense as sere *Zucchero Benivenni*, a Florentine who flourished about 1310 :

“A voi, donna, che gente
Sor le tutte altre siete,
Manda meo cor fervente
Esto sonetto, etc.”

As to the origin of the word *sonetto*, the *Accademici della Crusca* in the second edition of the *Vocabolario* claim that *sonetto* is derived from *suono*; and, after having adduced examples from the *Novelle* of Boccaccio and from the author of the *Tavola Ritonda*, they add : “Dalla qual voce SUONO creder si può che venga sonetto per esser breve composizione.”¹

Trissino likewise claims that *sonetto* means nothing else than *canto picciolo* or little song, since the early writers called *suono* what to-day is called *canto* or song.²

Turning to a still earlier writer, Ludovico Dolce, we find that he too is of the opinion that *sonetto* is a diminutive of *suono*, and that as *suono* meant originally nothing else than *canto*, so *sonetto* means simply a little *canto*: “Quanto al suo nome, esso è il diminutivo di SUONO ; e suono dagli antichi è riceuuto per CANTO : onde altro non vuol dire SONETTO, che picciol CANTO. & inuero è picciol CANTO, se a paragone delle CANZONI lo consideriamo.”³

Scoppa, following the conclusions of Redi, Trissino, Ubaldini, and others, arrives at the same conclusion that *sonetto* is simply diminutive of *suono*.⁴

¹ Redi, Francesco. *Annotazioni di Francesco Redi aretino accademico della Crusca al ditirambo di Bacco in Toscana* (Volume primo delle opere di F. Redi. pp. 172-181). Milano, Soc. Tipografica de' Classici Italiani, 1809-1811, 9 vol.

² Trissino, Giovan-Giorgio. *Tutte le opere di Giovan Giorgio Trissino gentiluomo vicentino non più raccolte*. J. Vallarsi, Verona, 1729, 2 vol. in-folio. Vol. II, p. 44.

³ Dolce, Lodovico. *Osservazioni nella volgar lingva*. Vinegia, G. G. de Ferrari, 1550. pp. 96-97.

⁴ Scoppa, Ant. *Les vrais principes de la versification développés par un examen comparatif entre la langue italienne et la française*. Paris, 1811-14, 3 vol. in-8°. Vol. II, p. 3.

Having, therefore, established upon good authority the etymology of the Italian word *sonetto*, it remains for us to return to the French *sonnet* and to show clearly the difference between the word *sonnet* in its modern acceptation and *sonet*, sometimes also written *sonnet*, of the old French, which meant simply a short poem. There is no doubt that the latter, as Littré states, is a diminutive of *son*. It was not until the early part of the sixteenth century, however, when the Italian sonnét was imitated in France, that the word *sonnet* was used with the significance which it now has. It seems natural to conclude, therefore, as has been said, that the name, as well as the poem, was borrowed from the Italians.

Vauquelin de la Fresnaie, in speaking of the origin of the word, says :

"Les Sonnets amoureux des Tançons Prouençalles
Succederent depuis aux marches inegalles
Dont marche l'Elegie : alors des Troubadours
Fut la Rime trouuee en chantant leurs amours :
Et quand leurs vers Rimez ils mirent en estime
Ils sonnoient, ils chantoient, ils balloient sous leur Rime,
Du Son se fist Sonnet du Chant se fist Chanson,
Et du Bal la Ballade, en diuerte façon :
Car Trouuerres alloient par toutes les Prouinces
Sonner, chanter, danser leurs Rimes chez les Princes."¹

Gilles Ménage gives the following ingenious but questionable etymology of the word *sonnet*: From the sound which the double rhymes of the first two quatrains make, *sonus*, *sonettus*, *sonnet*.²

Estienne Pasquier likewise objects to the Italian origin of the sonnet, and claims that the word *sonnet* is from "nostre ancien estoc," that is to say from the old French. He proceeds to add an interesting explanation of the word, after having first quoted the following three lines from a song by Thibaut de Champagne :

"Onc de mes yeux si belle herue ne vy
S'en oz-ie faire encor maint y gent party,
Et maint Sonnet, & mainte recordie."

C'estoit à dire qu'il vouloit encore faire & recorder maintes

¹ Vauquelin de la Fresnaie, Jean. *Les diverses poesies du Sieur de la Fresnaie Vauquelin (Art poétique)*. Caen, C. Mace, 1605. p. 20.

² Ménage, Gilles. *Origines de la langue françoise*. Paris, 1650, in—4°. p. 611.

belles Chansons. Car pour bien dire, & le mot d'Ode qui est Grec & celuy de Sonnet ne signifient autre chose que Chansons: Combien que l'Italien ait depuis faict distinction entre le Sonnet & Chanson.”¹

What Vauquelin and Pasquier have written on this subject... concerns only the old French or Provençal *sonet* (written also *sonnet*), and has nothing whatsoever to do with the poem which we know by the name of SONNET. Raynouard is of this same opinion, and declares that the poems which the troubadours called *sonnets* had no relation (“aucun rapport”) with that sort of poetry so called since.²

Fauriel, writing more at length upon the same subject, tells us that in every piece of poetry there was a distinction by two different denominations between the product of the musical art and that of the poet proper ; to the first was given the name of *son*, of *sonnet* ; to the second that of *motz*, almost, as we say today *air* and *words* to mark the same distinction. Only that distinction extended infinitely further in Provençal poetry than in any other modern poetry. It applied equally to all kinds of compositions, whatever their difference whether in subject or in form. Thus the term *motz* designated equally well the words of a long epic romance and those of a little poem in two or three couplets ; the word *son* served at the same time to express the sort of simple *cantilène* on which one recited an epic, and the more artificial and complicated air of a love song.³

Let us conclude this chapter of citations with one from Richaud, which expresses briefly the opinion now generally accepted.

“Les troubadours ont donné ce nom de Sonnet à de petits poèmes, chantés comme la chanson et accompagnés comme elle du son des instruments, sans être assujettis encore à aucune forme particulière.”⁴

¹Pasquier, Estienne. *Les Recherches de la France revêvées, corrigé'es, mises en meilleur ordre & augmentées en cette dernière Edition de trois Liures entiers, outre plusieurs Chapitres entrelassez en chacun des autres Liures, tirez de la Bibliothèque de l'Autheur.* Orleans, 1665. p. 611.

²Raynouard. *Choix des poésies originales des troubadours.* Paris, F. Didot, 1816-1819, 4 vol. in-8°. Vol. II, p. 174.

³Fauriel. *Histoire de la poésie provençale.* Paris, Duprat, 1846, 3 vol. in-8°. Vol. III, p. 264.

⁴Richaud. *Histoire du sonnet, sa grandeur et sa décadence.* Cahors, Plantade, 1867, in-8°. pp. 4-5.

2. The Birthplace of the Sonnet.

Enough has been said regarding the etymology of the word *sonnet*, and, whether the conclusion that it is derived from the Italian is accepted or not, at least there can be no confusion between the modern *sonnet* and the old French *sonet*, and this important point settled, we shall be able to enter upon the more difficult question of the origin of the poem itself, without the risk of engaging in a mere quarrel of words.

France and Italy have long been at variance regarding the origin of the sonnet, each claiming the parentage of this favorite poetic form. The early French writers were especially strenuous in their claims, but based their conclusions upon a misconception of the meaning of the word. There was also a division of opinion among those who claimed France as the birth-place of the sonnet, some believing it to be a purely French invention, and others, of Provençal origin.

From the following citations it will be seen that the more recent and scholarly writers on this subject are almost unanimous in conceding to Italy the origin of the sonnet.

Among those who claim the sonnet as purely French, the first of note is Claude Fauchet, who writes as follows :

“Quant au Sonnet, Guillaume de Lorris mōstre que les François en ont vsé : puis qu'il dit au Roman de la Rose, ‘Lais d'Amours & Sonnets courtois.’”¹

Vauquelin de la Fresnaie says of Petrarch :

“ Mais il marcha si bien par cette vieille trace,
Qu'il orna le Sonnet de sa premiere grace :
Tant que l'Italien est estimé l'autheur,
De ce dont le François est le premier inuenter.”²

Vauquelin, in this passage, refers to the French taken as a whole, with no regard to the Provençal as a separate dialect.

Guillaume Colletet, author of the first valuable work on the history of the sonnet, failing to consider the difference in meaning

¹ Fauchet, Claude. Recueil de l'origine de la langue et poesie françoise, ryme et romans, plus les noms et sommaire des œuvres de CXXVII poetes François, viuans auant l'an MCCC. Paris, M. Patisson, 1581. p. 47.

² Vauquelin de la Fresnaie, Jean. Les diverses poesies du Sieur de la Fresnaie Vauquelin. Caen, C. Mace, 1605. p. 20. (Art poetique).

between the word *sonnet* as used in old French and the same word as used today, attempts to prove in the following manner its purely French origin.

He declares that the sonnet must have been in use before the time of Thibaut, Comte de Champagne, for this same Thibaut mentions it in his verses,—

“Et maint Sonnet, & mainte recordie.”

Now Thibaut, Count of Champagne and King of Navarre, was living in 1226, more than six score years before Petrarch, who, according to some, was the first author of sonnets ; and nearly sixty years before Bertrand de Marseille, Guilhem des Amalrics and Girard de Bourneuil, who have also passed as its inventors. What still more confirms this opinion, continues Colletet, is that the author of the famous *Romant de la Rose*, Guillaume de Loris, who died in 1260, bears witness to the fact that the French had made use of the sonnet, when he says in his famous *Romant*:

“Lais d'amours, & Sonnets courtois.”

“Who does not see then,” Colletet continues, “by what I have just said, that the Sonnet is not an Italian invention nor even Provençal, but purely French, and apparently derived from the court of our first kings.

I know that one can ask here whether, at that time or before, the French poets wrote sonnets *de la mesme tissure* or of the same form as now. I reply that it is very probable that they were the same in form, as the Italians, who borrowed them from the Provençal poets, as did the Provençal from our old French poets, have always written them as we do. I believe this all the more, as I remember formerly to have seen in the hands of *Messire Guillaume Ribier, docte Conseiller d'Estat*, a large manuscript book in old rhymes, and I observed that here and there were little poems of fourteen verses with the quatrains in *rimes doubles*, which were veritable sonnets.¹

It will be seen further on in this chapter that this lengthy plea proves nothing, for, as has been said before, Colletet fails to realize that the fact that the word *sonnet* existed in old French does not in any way prove the existence of the sonnet itself. One cannot

¹Colletet, Guillaume. *Art poétique, discours du sonnet.* Paris, 1658. pp. 16-24.

accept, moreover, his statement that the old French poets *probably* wrote them after the Italian model, and still less should one rely upon his memory in regard to the manuscript which he saw in the hands of *Messire Guillaume Ribier*.

But, to continue the list of authors who have believed as Colletet,—Hardion says :

“ Le Sonnet est né en France, & les Italiens ont fait de vains efforts pour s'en apprivoier l'origine.”¹

Scoppa, misled in the same way as Colletet, states, as proof of the French origin of the sonnet, the fact that Thibaut makes mention of it in one of his *Chansons*.²

Collombet likewise declares that sonnets were written by the Provençal poets Bertrand de Marseille and Girard de Bourneuil long before Petrarch, and that Thibaut de Champagne speaks of his own and Guillaume de Lorris mentions *sonnets courtois* still earlier.³

Asselineau, who follows largely after Colletet in his little treatise on the sonnet, believed also in its French origin.⁴

Most of the writers believing in the Provençal origin of the sonnet have been largely influenced by the very false and erroneous work on the lives of the Provençal poets written by Jean de Nostradamus in 1575, and copied by Cæsar de Nostradamus, nephew of the preceding, in his History and Chronicle of Provence in 1614. Louis de Veyrières, in his excellent monograph on the sonnet, has done much to weaken the authority of this work, as have also Tiraboschi, Rochegude, Paul Meyer, and more lately, Welti.

It seems that falsification and trickery were traits of the family. Michel Nostradamus, brother of Jean, had two sons, Michel and Cæsar, the latter of whom has already been mentioned.

¹Hardion, J. *Nouvelle histoire poétique et deux traités abrégés*, etc. Paris, Guérin, Desprez & Cavelier, 1751, 3 vol. in—12. Vol. III, p. 119.

²Scoppa, Ant. *Les vrais principes de la versification développés par un examen comparatif entre la langue italienne et la française*. Paris, 1811-14, 3 vol. in—8°. Vol. II, p. 3.

³Collombet, F. Z. *Cours de littérature profane et sacrée*. Paris et Lyon, 1852, 2^e ed. in—8°. Vol. I, p. 295.

⁴Asselineau. *Histoire du sonnet, pour servir à l'histoire de la poésie française*. Alençon, 1856, 2^e ed. in—16. p. 6.

The elder son, Michel *le jeune*, as he was called, took to prophesying, and one day he predicted to d'Espinay-Saint-Luc that the city of le Pouzin, in Vivarais, would be destroyed by fire. Fearing doubtless, as Louis de Veyrières points out, that his prophesy would not be realized, he endeavored to insure his reputation as soothsayer by setting fire one night to the city. Saint-Luc discovered him, and, mounting his horse, was then without pity : he rode over the body of this poor wretch, and killed him. This event took place in 1574, and the next year appeared the *Vies des plus celebres et anciens poetes Provensaux* by Jean de Nostradamus his uncle.¹ This work was followed, a few years later, by the History and Chronicle of Provence by Cæsar de Nostradamus, who, not satisfied with copying the falsifications of his uncle, added certain ones of his own.

Jean de Nostradamus, speaking of the poetic forms that were invented by the Provençal poets, mentions the "Chât, Chantarel, chanson, sou, SONNET, vers, mot, Comedia, Satyra, Syruentez, Tensons, Lays, Deports, Soulas, & autres,"² but calls the sonnet, which he quotes from Guilhem des Amalrics, a *chant*, and the eight lines, which he quotes from Bertrand de Marseille, part of a *chanson*. Now Cæsar, in both of these cases, has substituted the word *sonnet*. As a probable reason, Louis de Veyrières (page 21 of the volume quoted) points out the following facts. César de Nostre-Dame received from the states of Provence the sum of 1,000 *écus* (Oct. 23, 1603) to write a history of that province ; and the States promised him more, according to the merit of the work. To flatter his benefactors, he tried to prove the Provençal origin of the sonnet.

It is now time to quote the sonnet which both Jean and Cæsar de Nostradamus claim is from the pen of Guilhem des Amalrics, a Provençal poet, who, according to their report, died in 1321. This sonnet was long considered the earliest specimen of that form of poetry, until its very authenticity was discredited, and now it can be proven that Italian sonnets were written as early

¹ Veyrières, Louis de. *Monographie du sonnet. Sonnettistes anciens et modernes, suivis de quatre-vingts sonnets.* Paris, Bachelin-Deforenne, 1869, 2 vol. Vol. I, pp. 20-21.

² Nostradamus, Jean de. *Les vies des plvs celebres et anciens poetes provensaux, qui ont floury du temps des Comtes de Prouence.* Lyon, 1575, in—8°. p. 14.

as the first part of the thirteenth century. It is interesting, however, to note this sonnet which has led so many astray in their opinions.

Cæsar de Nostradamus speaks of it as follows : " Il (Guilhem des Amalrics) fit vn SONNET à la louïange du Roy Robert tres-beau & tres-excellent de ceste teneur :

' Lou Seignour Diou l'ezauge, é touïour ty defenda,
Alz maluais iours troublaz, é ty mande secours
Rey pouderous al qual, lou poble ha son recours,
Apres Diou que ta fach, grand vencedour t'y renda.

Lou Seignour que ta fach, tas preguieras entenda
Fassa flourir ton nom, vos temps mays en vos Cours.
Puesques tu veire en paz, de tous ans lou long cours,
Et que dun bout dal monde à l'autre ayas la renda.

Lous vns en cauals tiers, autres en grand armada,
En thesauris infinis, en cauzas transitorias,
S'y fizan totalment é y han esperansa :
Mais tu auras de Diou d'excellentes victorias,
E ton Poblé aura sa volontat armada,
A touïour t'obezir, per ton asseguransa.' ''

Under the article devoted to *Bertrand de Marseille*, or *de Carbone* (pages 312-313 of work just quoted) one reads : " Or Bertrand craignant qu'vn autre Gentilhomme qui abordoit Porcellette ne l'eut destourné de son amitié, & ne luy eut fait changer d'affection & de courage, fit vn tres-beau SONNET, dont voicy les huict premiers vers :

' Dura pietat & trop long jauziment,
My fan mourir per trop la desirar :
Son ingrat cor, que ly a fach virar
L'amour qu'auia en my tant fermament :
Mays dont ly ven si courajouzament,
Mauzir en vain, tantas ses souspirar,
E si vouler, sen causa retirar
De my, que lay amada couralment.'

Ce qui tesmoigne assez, que nos vieux Poëtes, & antiques Troubadours ont esté non seulement des premiers rithmeurs vulgaires, mais *les premiers inventeurs du Sonnet*; cõme on peut voir par les deux quatrains de cestui-cy, qui ayant vne merueilleuse

¹ Nostradamus, Cæsar de. L'Histoire et Chronique de Provence, ou passent de temps en temps et en bel ordre les Anciens Poëtes, Personnages, etc. Lyon, 1614. p. 315.

grace & naïfueté, n'ont point esté indignes d'estre inserez & recitez en ce lieu cy." Cæsar continues to say that Porcellete married and died "en la fleur de sa jeunesse : le frere & le mary l'ayant faite tres-honorablyment inhumer & le Poëte Bertrand faisant grauer sur sa tombe ceste Epitaphe l'an mil trois cens & dix, en ces quatre beaux & dignes vers :

'Fillas ploras, è vous maires fecondas, etc.'

If what Nostradamus says were true, this *sonnet* must then have been written before 1310.

It was sometime before the statements of the Nostradamus, uncle and nephew, were questioned, but as early as 1790, that Girolamo-Tiraboschi, in his notes to Barbieri's *Dell'Origine della poesia rimata*, calls our attention to the fact that there are but four manuscripts regarding the Provençal poets mentioned by Barbieri, the first of which, and the one which he most frequently consults, being that of Maestro Michele della Torre, a native of Clermont in Auvergne, who lived no earlier than the first few years of the fourteenth century. Now it is worthy of note that Barbieri makes no mention of many writers described by Jean de Nostradamus, who published the "*Favolose sue vite de' Poeti Provenzali*" four years after the death of Barbieri, or in 1575, without ever citing the manuscript of Michele della Torre. The silence of Barbieri, so diligent a collector of all that appertained to the Provençal poets, added to that of M. Millot, who had had occasion to consult the rich collection of M. la Curne de S. Palaye, published in three volumes in 1774, and to that of P. Papon dell'Oratorio in his careful History of Provence, makes it probable that Nostradamus, wishing to give credence to his fabrications, feigned also the names of certain writers, which are not to be found in any manuscript of Provençal poetry now extant.¹

Rochegude, likewise, in 1819 bore witness to the fact that Bastero, Quadrio, Crescimbeni, and others have given catalogues of the Provençal poets, all more or less faulty, as they had taken Nostradamus as authority.²

¹ Barbieri, Giammaria. *Dell'Origine della poesia rimata, opera di Giammaria Barbieri con Annotazioni illustrata del Cav. A. B. Girolamo Tiraboschi*. Modena, 1790, in—4°. Pages 4–5 of the preface by Tiraboschi.

² Rochegude. *Le Parnasse occitanien, ou choix de poésies originales des Troubadours*. Benichet Cadet, Toulouse, 1819, in—8°. Preface, p. XLIII.

Paul Meyer says of the apocryphal pieces, cited by Nostre-Dame, that most of them are sonnets or fragments of sonnets ; one, an entire sonnet, attributed to "Guilhem des Amalrics," a troubadour whose existence has no other authority than that of Nostre-Dame (p. 199), and others, fragments of sonnets that can be recognized in the verses cited on pages 66, 190, 193², 203, 206, 245.¹

Speaking, moreover, of three apocryphal sonnets found in the MS. Giraud, one of which is ascribed to Jacme Mote d'Arles, one to Blacasset, and one to Bertran de Lamanon, Paul Meyer states that these pieces might with great likelihood be attributed to Nostre-Dame. Although this hypothesis is not possible of absolute proof, it is, however, probable, if one considers : 1° that the author of the *Vies* is capable of fraud ; 2° that the falsifications in question are to be found only in J. de Nostre-Dame and those who have borrowed them from him.

One of the principal arguments to be urged against the authenticity of the one complete sonnet and of the fragments quoted by Nostradamus is that the language is much more modern than that of the other troubadours of the thirteenth and fourteenth centuries.

In his recent work on the history of the sonnet in German poetry, Heinrich Welti expresses himself, as do the writers just quoted, against the authority of Nostre-Dame : "Das Buch des Nostradamus ist als unzuverlässig erwiesen worden. Seine Quellen, welche wir freilich nicht mehr nachprüfen können, scheinen nicht von den besten gewesen zu sein, noch schlimmer aber stand es offenbar um seinen kritischen Sinn und seine Gewissenhaftigkeit. . . . Ob nun die fraglichen Stücke, speciell das Sonett des Guilhem des Amalrics von Jean de Nostredame selbst oder von einem seiner Zeitgenossen, z. B. von dem 1574 getöteten Michel de Nostredame, herrühre, verschlägt wenig; die Hauptsache bleibt, dass es an inneren und äusseren Gründen nicht fehlt, diese Gedichte für falsch zu erklären."²

¹Bibliothèque de l'école des chartes. Revue d'érudition, consacrée spécialement à l'étude du Moyen-Age. Paris, Librairie A. Franck. Tome V, 1869. p. 662.

²Welti, Heinrich. Geschichte des Sonettes in der deutschen Dichtung. Leipzig, Veit, 1884, in—8°. pp. 19–20.

After having outlined thus fully the cause of the prevalent belief in the Provençal origin of the sonnet, and having shown the unreliability of the principal authority for such belief, it remains to mention the important writers who have propagated this theory.

Henri Estienne, in his attack upon the Italian language, claims that he might even take from them the honor of the sonnet : "car ie leur pouuois oster l'honneur de ce mot aussi SONNETTO, & dire que nous auïōs SONNET auant qu'euex eussent SONNETTO: voire obiecter que Petrarque a pris quelques inuentions de nos poëtes Prouençaux."¹

La Croix-du-Maine² and Antoine du Verdier³ both declare that Girard de Bourneuil, who died in 1278, was the first Provençal poet to invent *sonnets* and *chanterels*. These two authors are deceived by a misconception of the word sonnet. Estienne Pasquier says of the Provençaux : "Leurs Poëtes estoient appelez Troubadours, à cause des inuentions qu'ils trouuoient. Et gisoit leur Poësie en SONNETS, Pastorales, Chansons, Syruentes, Tensons. . . . La fin de cette poësie fut le commencement de celle des Italiens."⁴

L'abbé de Sade expresses himself as follows : "Le Sonnet vient encore des Provençaux ; mais il changea plusieurs fois de forme. Gui d'Arezzo fut le premier, qui lui donna la forme régulière qu'il a conservée ; c'est ce qui a déterminé quelques Italiens à lui en attribuer l'invention."⁵

In Brossette's notes upon Boileau he affirms emphatically that it is *certain* that the Italians borrowed the sonnet from the

¹ Estienne, Henri. *La Precellence du langage François.* Paris, 1579. Préface, p. 14.

² La Croix-du-Maine, Sievr Fransois. *Bibliothèque.* Paris, Angelier, 1584. p. 131.

³ Verdier, Antoine du. *Bibliothèque d'Antoine Du Verdier, contenant le Catalogue de tous ceux qui ont écrit, ou traduict en François, etc.* Lyon, B. Honorat, 1585, in-folio. p. 463.

⁴ Pasquier, Estienne. *Les Recherches de la France, etc.* Orléans, 1665. pp. 603-605.

⁵ Sade, l'abbé de. *Mémoires pour la vie de François Pétrarque, tirés de ses œuvres et des auteurs contemporains avec des Notes ou Dissertations, & les Pièces justificatives.* Amsterdam, Arskée & Mercus, 3 vol., 1764-1767. Vol. I, p. 85.

Provençal poets, known formerly under the name of " *Trouverres, Chanterres, Jongleurs et autres semblables,*"¹

As late as 1848 we find Delécluze sharing the same opinion;² in 1852 Boulay-Paty mentions the sonnet as " ce poème né en France ;"³ and even in 1870 Paul Gaudin declares that " l'opinion la plus acceptable est celle de Claude Fauchet et de Henri Estienne, qui attribuent l'invention du Sonnet aux Provençaux,"⁴ and then proceeds to argue that, since the Provençal poets had great skill and reputation in what concerns the combination of *rhythmes*, they must certainly have invented the sonnet. He, however, quotes no sonnets by the early Provençal poets, nor does he prove that any were written as early as the first Italian sonnets. In passing, it might be mentioned that Claude Fauchet inclined to the opinion of the strictly French, and not the Provençal, origin of the sonnet, as has been pointed out already.

In the claims of all who have regarded Provence as the mother-country of the sonnet, the same weakness is visible as in the theory of Gaudin. They mention no sonnets composed in the early years of the thirteenth century, while those who claim Italy as the birth-place of this form of poem quote sonnets which were written probably as early as 1220, or certainly not much later.

Among the early writers who have believed in the Italian origin of the sonnet is Jacques Peletier, who says :

" Nous ne trouuons point, au moins que je sache, de plus ancienne, memoere du Sonnet, ni n'auons point plus lointeine origine a lui donner, que les Italiens."⁵

Jacques de la Taille declares that " Quant au Sonnet, il est

¹ Boileau Despréaux. *L'art poétique de Boileau Despréaux avec des éclaircissements historiques donnés par lui-même, et les remarques de Cl. Brossette.* Compiègne, Imp. de Jules Escuyer, 1825. Note, p. 28.

² Delécluze, E. J. *Dante Alighieri ou la poésie amoureuse.* Paris, Amyot, 1848. p. 88.

³ Boulay-Paty, E. *Sonnets de la vie humaine.* Paris, Didot frères, 1852. Préface, p. I.

⁴ Gaudin, Paul. *Du rondeau, du triolet, du sonnet.* Paris, J. Lemer, 1870. pp. 89-102.

⁵ Peletier du Mans, Jaques. *L'art poétique de Jaques Peletier du Mans.* Departie an deux Liures. Lyon, Par Jan de Tournes e Guil. Gazeau, 1555, in—8°. p. 61.

desormais temps de le r'envoyer en Italie," evidently considering Italy its first home.¹

The following lines of Sainte Marthe are well known :

"Graues Sonnets; que la docte Italie
A pour les siens la premiere enfantez,
Et que la France a depuis adoptez,"²

In the observations of Gilles Ménage on the poetry of Malherbe, the argument is advanced that probably the so called *sonnets* of the French and Provençal poets were different from those of Petrarch. Those who claim that they were the same, he adds, "n'en produisent en effet aucun exemple d'aucun de nos Poëtes qui ait precedé le regne de François Premier."³

The same argument is used by Crescimbeni, who believed the home of the sonnet to be in Tuscany and who mentions among the early sonnet-writers Fra Guittone, *a cui l'invenzione si attribuisse*, Pier delle Vigne, Girolamo Terramagnino, Pucciandone Martello, both of Pisa, Lapo Salterello, Masarello da Todi, Guido Guinizzelli, etc. Nevertheless, he adds, Dante first invented the *Sonetto rinterzato*.⁴

Francesco Redi believed likewise in the Italian origin of the form in question, since he could find sonnets by Maestro Pietro delle Vigne, Guittone di Arezzo, Geronimo Terramagnino Pisano, Pucciandone Martello da Pisa, Meo Abbracciavacca da Pistoja, who in the MS. of M. Leon Alacci is called Braccio Vacca, Maestro Bandino d'Arezzo, who all flourished at the time of Fra Guittone, as well as by Lapo Salterello, Mino del Pavesajo d'Arezzo, Guido Guinizzelli, Giacomo da Lentino, Messer Gonnella degl'Interminelli da Lucca, Graziolo da Firenze, Giovanni Marotolo, Giovanni d'Arezzo, Masarello da Todi, Messer Francesco Barberino, who was born in 1264, and others of that century ; while

¹ Taille, Iaques de la. La maniere de faire des vers en François comme en Grec et en Latin par Feu Iaques de la Taille, du pays de Beauce. Paris, Federic Morel, 1573, in—8°.

² Sainte Marthe, Scevole de. Œuvres. Paris, Mamert Patisson, 1579. p. 145 b.

³ Les poësies de M. de Malherbe avec les observations de Monsieur Menage. Paris, Thomas Iolli, 1666, 1689, in—8°. p. 570.

⁴ Crescimbeni, Giovanni. Dell' istoria della volgar poesia. Roma, 1698, in—4°. p. 19.

among the earliest Provençal poets he could find no sonnet-writers.¹

Ginguené was of the opinion that the sonnet was Sicilian in origin, and that Guittone d'Arezzo had first given to it a fixed form. He explains quite clearly and accurately that the Provençal poets called by the name of *sonnets*, pieces whose song was accompanied by the sound of instruments; this word indicating no particular form of verse. The Italian sonnets resembled them only in name, and differed in having a fixed number of verses with a characteristic distribution and interlaced rhymes.²

Wilhem Ténint held the same opinion regarding the birth-place of the sonnet, at least he believed it to be an Italian invention.³

Richaud supports the common theory that the first regular sonnet is by Pietro delle Vigne, Capuan.⁴

F. de Gramont declares himself also for the Italian origin of the sonnet, and mentions Guittone d'Arezzo as probably the first to fix its regular form.⁵

Le Duc quotes the sonnet of Pietro delle Vigne, and yet seems uncertain whether to take from Provence the honor of the sonnet.⁶

Mainard agrees that the sonnet came from Italy, but strangely enough clings to the old theory that the form was invented by Petrarch.⁷

¹ Redi, Francesco. *Annotazioni di Francesco Redi aretino accademico della Crusca al ditirambo di Bacco in Toscana.* (Volume primo delle opere di F. Redi.) Milano, Soc. Tipografica de' Classici Italiani. 9 vol., 1809-1811. Vol. I, pp. 168-169.

² Ginguené, P. L. *Histoire littéraire de l'Italie* (continuée par Salfi, 1819-1835, 6 vol.) Paris, Michaud, 7 vol., 1811-1819, in-8°. Vol. I, pp. 295 and 416.

³ Ténint Wilhem. *Prosodie de l'Ecole moderne.* Paris, 1844. p. 165.

⁴ Richaud. *Histoire du sonnet, sa grandeur et sa décadence.* Cahors, Plantade, 1867, in-8°. p. 5.

⁵ Gramont, F. de. *Les vers français et leur prosodie.* Paris, Hetzel et Cie., 1876, in-18. p. 250.

⁶ LeDuc, Philibert. *Sonnets curieux et sonnets célèbres ; étude anthologique et didactique suivie de sonnets inédits.* Paris, L. Willem, 1879, in-8°. pp. 24-27.

⁷ Mainard, Louis. *Traité de versification française.* Paris, Lemerre, 1884, in-12. p. 123.

Among the late writers, the opinion of Welti is of value. He declares : " Wir wissen es heute, das Sonett ist am italienischen, nicht am gallischen Zweige des romanischen Stammes erblüht."¹

The Italian origin of the sonnet may now be claimed with very little fear of contradiction. Convincing proof may be given, too, by the citation of Italian sonnets of earlier date than any that exist in either French or Provençal.

It is difficult, however, to determine which is the oldest Italian sonnet, or even who is first sonnet-writer. Mention has been made of Petrarch, Guittone di Arezzo and Pietro delle Vigne, to all of whom this honor has been attributed. Petrarch is decidedly out of the question, as is indeed Guittone di Arezzo, whose sonnets were considerably posterior to the one we have by Pietro delle Vigne. It is very doubtful, however, whether this sonnet by Pietro delle Vigne is anterior to certain ones left us by Jacopo da Lentino, and certainly it cannot be anterior to one written by Jacopo Mostacci, of Pisa, to which it is clearly an answer. Appended to the reply of Pietro delle Vigne is another sonnet, also in the form of an answer, by Jacopo da Lentino. As these sonnets are of great interest, it has seemed best to quote them here as they appear in the *Crestomazia* of Monaci:²

"TENZONE DI JACOPO MOSTACCI,
PIER DELLA VIGNA E GIACOMO DA LENTINO.

Dal codice Barberiniano XLV—47.

I. JACOPO MOSTACÇO.

Solicitando un poco meo savere
e cum luy voglendomi deletare,
un dubio che me misi ad avere,
a vuy lo mando per determinare.
on' omo diçe ch'amor à podere
e gli corazi destrenze ad amare ;
ma eo no lo voglo consentere,
però ch'amore no parse ni pare.

¹ Welti, Heinrich. *Geschichte des Sonettes in der deutschen Dichtung.* Leipzig, Veit, 1884, in—8°. p. 6.

² Monaci, Ernesto. *Crestomazia italiana dei primi secoli, etc. Fascicolo primo.* Città di Castello, S. Lapi, 1889. p. 59.

Ben trova l'om una amorosa etate,
la quale par che nassa de plaçere,
e zo vol dire hom che sia amore.
eo no li saçço altra qualitate ;
ma ço che è da vui lo voglo odere,
però ve ne faço sentençatore.

II. PETRO DA LA VIGNA RESPOSE.

Però ch'amore no se po vedere
e no si trata corporalmente,
manti ne son de sì fole sapere
che credono ch'amor sia niente.
ma po ch'amore li faço sentere
dentro dal cor signorezar la zente,
molto mazore presio dé avere
che se l vedessen o è sì bellamente.
Per la vertute de la calamita
como lo ferro atra', no se vede,
ma si lo tira signorivelemente ;
e questa cosa a credere m'envita
ch'amore sia, e dame grande fede
che tutor sia creduto fra la çente.

III. NOTAR JACOPO RESPOSE.

Amor è un desio che ven da core
per habundanza de grand plaçimento ;
egl'ogli en prima genera l'amore,
e lo core li dà nutrigamento.
ben è alcuna fiata om amatore
senza vedere so namoramento,
ma quel amor che strenze cum furore,
da la vista dig ogli à nasemento.
Che gl'ogli rapresenta a lo core
d'onni cosa che veden bono e río,
cum è formata naturalemente.
e lo core che di ço è concipitore,
ymaçina e plaçé quel desio ;
e questo amore regna fra la zente."

The date of 1220 has been assigned to the sonnet of Pietro delle Vigne, rather arbitrarily however. It has been considered a work of his youth, on account of the subject of which it treats. He was born shortly after 1180 at Capua, as Monaci declares, studied in Bologna, and about 1220 entered the court of Frederick II. He died in 1249. If the sonnet were written after 1220, he would have been at least forty years old. It is not at all unlikely that the sonnet was written before that time,

perhaps while he was a student at Bologna. He may have been associated at an early date with Jacopo Mostacci and with Jacopo da Lentino (or Lentini), as both of them lived for a time in Tuscany. Or again, it is possible that he met them for the first time at the court of Frederick II, and in that case these sonnets must have been written after 1220, and probably in Sicily. The question is not one of very great importance, after all, as in all probability some of the sonnets of Jacopo da Lentini precede these just quoted. Arnaldo Foresti declares that "i primi sonetti fanno incontestabilmente capo a Giacomo da Lentini, siciliano ; e notisi che parecchi di questi si riferiscono probabilmente al primo gruppo delle sue rime, a quelle cioè più giovanili che cantono gli 'Occhi ahi vaghi e bionde trezze' che gli facevano rimpiangere la lontananza dalla sua isola."¹

The prevalent opinion of today is that the sonnet-form has arisen from the fusion of a *strambotto* of eight verses with a *strambotto* of six, and that the primitive form of the sonnet must have been : AB, AB ; AB, AB. CD, CD, CD.

Now none of the three early sonnets quoted has this rhyme-scheme, while certain ones of Jacopo da Lentini, as Foresti has pointed out, have the last six verses divided evidently into three couplets, according to the nature of the primitive *strambotto*. Here are two examples of this form of tercet as given by Foresti.²

" In ciò ha natura l'amor veramente,
Che in un guardar conuide lo coraggio,
E per ingegno lo fa star dolente,
E per orgoglio mena grande oltraggio.
Cui ello prende, grave pena sente,
Ben è conquiso chi ha suo signoraggio."

VOL. I, 299.

" Ma non lo dico a tale intendimento,
Perch'io peccato ci volesse fare ;
Se non veder lo suo bel portamento,
E lo bel viso, e'l morbido sguardare ;
Ché'l mi terría in gran consolamento
Veggendo la mia donna in gioia stare."

VOL. I, 319.

¹ Foresti, Arnaldo. *Nuove osservazioni intorno all'origine e alle varietà metriche del sonetto nei secoli XIII e XIV.* Bergamo, Istituto italiano d'arti grafiche, 1895. Note 3, p. 19.

² *Ibid.* p. 14.

It is highly probable, then, that the earliest sonnets we have are from the pen of Jacopo da Lentini, since his are the first that follow this primitive rhyme-scheme.

The first sonnets, therefore, admitting this point, are from a Sicilian poet, but whether they were written upon the continent or upon the island of Sicily is difficult to determine. A recent writer of merit, Biadene, tells us that of the sonnets of the so-called Sicilian school, almost a thousand in number, only 27 are of truly Sicilian authors: of these 27 sonnets not less than 25 belong to one single poet, Notaro Jacopo da Lentini, one is by Mazzeo di Ricco da Messina, and the other, by Filippo, likewise of Messina. Of this last writer we know only his name, but of the other two, enough to make it highly probable that the sonnet had its birth in the peninsula. Jacopo da Lentini perhaps studied jurisprudence at Bologna, and perhaps, too, ended by abandoning Sicily forever and settling near Pisa, and Mazzeo di Ricco must have been in relation with Guittone d'Arezzo, if this latter addressed to him a *canzone*.

Supposing that the SONNET was born on the continent, one would limit straightway its birth-place to central Italy. There is no sonnet of northern Italy known that one can trace with surety to the thirteenth century. This is true likewise of southern Italy. Pietro delle Vigne, who has left a sonnet, was born, it is true, at Capua, but he cannot be counted among the southern Italian poets, and, as Monaci thinks, the period of his poetic activity was while he was a student at Bologna.

All the other sonnet-writers are from central Italy, and almost all are Tuscans.¹

Foresti objects to this conclusion by Biadene, and declares that the Tuscan is the second phase of the sonnet, distinguished by the influence of Guittone, and that, since Giacomo (written also Jacopo) da Lentini is unquestionably the earliest sonnetist, the sonnet is itself of Sicilian origin,² a conclusion that seems justifiable and convincing, if a sufficiently liberal definition be accorded to the expression of *Sicilian origin*.

¹Biadene, L. *Morfologia del sonetto nei secoli XIII e XIV.* (In the *Studi di filologia romanza pubblicati da Ernesto Monaci.* Roma, E. Loescher & Cia. Vol. IV, 1888.) pp. 23-25.

²Foresti, Arnaldo. *Nuove osservazioni intorno all'origine e alle varietà metriche del sonetto nei secoli XIII e XIV.* Bergamo, Istituto italiano d'arti grafiche, 1895. Note, p. 19.

3. The First French Sonnetist.

The question regarding the first French sonnetist is involved in even more obscurity than that regarding the author of the first Italian sonnets. The honor of bringing the Italian sonnet into France lies between Mellin de Saint-Gelais and Clément Marot, for it is certain that no French sonnet was written before the sixteenth century.

It is equally certain that neither Pontus de Thyard nor Joachim du Bellay can rightfully claim this honor, although Ronsard declares in an elegy, addressed to Jean de la Peruse, that long before du Bellay,

“d'vn ton plus haut que luy
Tyard chanta son amoureuse ennuy,
Qui iusqu' à l'os consumoit sa mouëlle
Pour les beaux yeux de sa dame cruelle,”¹

while Estienne Pasquier declares with equal assurance that “Celuy qui premier apporta l'usage des *Sonnets* fut le mesme du Bellay par vne cinquantaine dont il nous fit present en l'honneur de son Olieu. . . . L'Oieu courroit par la France deux ans, voire trois, auant les Erreurs amoureuseuses de Tiart.”² It is not necessary to settle this dispute between Ronsard and Pasquier, as, at the time of the first French sonnet, neither Pontus de Thyard nor Joachim du Bellay could have been old enough to compose sonnets, if the latter were even born.

If we accept the date that all writers assign to Marot's sonnet *Pour le may planté par les imprimeurs de Lyon devant le logis du seigneur Trivulse* (*Epigramme CXIV* in Ed. by Jannet-Lemerre),³ namely that of 1529, then Thyard would have been about nine years old, and du Bellay, about five. This date of 1529 does not

¹ Ronsard, Pierre de. *Œuvres de P. de Ronsard gentilhomme vandomois. Avec une Notice biographique et des Notes par Ch. Marty-Laveaux.* Paris, A. Lemerre, 6 vol. in—8°, 1887–1893. Vol. 5, p. 35.

² Pasquier, Estienne. *Les Recherches de la France, etc.* Orleans, 1665. p. 611.

³ Marot, Clément. *Œuvres complètes de Clément Marot. Revues sur les éditions originales avec préface, notes et glossaire par M. Pierre Jannet.* Paris, Lemerre, 4 vol., 1873–1876. Vol. III, p. 59. See chapter on Marot for this sonnet in full.

seem, however, to be absolutely certain, and, even if it were, some of the sonnets of Saint-Gelais were probably written still earlier.

The writer has been unable to find the so-called *first sonnet* in any edition of Marot previous to the one printed at Lyon, à l'Enseigne du Rocher, 1545, in—8°, (Bibliothèque Nationale, Réserve, Ye 1493-5), and in this edition it bears no date. The date of 1529 is first assigned, so far as it has been possible to ascertain, by Dufresnoy (l'abbé Lenglet), in his edition of the Œuvres de Clement Marot . . . avec les ouvrages de Jean Marot, son père, ceux de Michel Marot son fils, et les pièces du different de Clement avec François Sagon. (La Haye, Gosse & Neaulme, 4 vol. in 4°, 1731 [B. N. Ye 1020-3]), and in his chronology he gives no reason for assigning this date. Even were this date positive, however, the priority of Marot's sonnet would not be assured, and the following outburst of M. Berluc Perussis is as unwarranted as it is amusing : " Mais ce que nous tenons à faire remarquer, c'est que notre cher poème datant en France de l'année 1529, l'année 1574 de l'ère vulgaire est, pour nous, fidèles de la Muse, l'an 345 du Sonnet français."¹

In a recent review of Pieri's *Le pétrarquisme au XVI^e siècle: Pétrarque et Ronsard ou de l'influence de Pétrarque sur la Pléiade française*, Andrea Moschetti tell us that Pieri begins with an inexactitude when he affirms that Saint-Gelais introduced the sonnet into France and that Marot received it from him . . . ; while it was exactly the contrary, since the sonnets of Marot were published several years before those of Saint-Gelais.²

Moschetti, in his criticism, fails to perceive that it is not a question of priority of publication, which all will concede to Marot, but of composition, which the writer for one is not at all inclined to grant him. Moschetti then cites mistakenly Louis de Veyrières as agreeing with him in this matter, but Veyrières frankly confesses that—"Comme il y a doute à cet égard, nous abandonnons la controverse à ceux qui sont moins ignorants que nous."³

¹Almanach du sonnet. Aix, Remodet, 1874. p. 51.

²Rassegna Bibliografica. Pisa, Agosto, 1896. p. 217.

³Veyrières, Louis de. Monographie du sonnet. Sonnettistes anciens et modernes, suivis de quatre-vingts sonnets. Paris, Bachelin-Deflorenne, 2 vol., 1869. Vol. I, p. 40.

Both Welti¹ and Birch-Hirschfeld² are inclined to accept priority of publication as proof in favor of Marot.

There is no doubt, however, that the sonnets and madrigals of Saint-Gelais, as Pasquier assures us, were known to the court and the city in manuscript form long before they were put into print. Regarding this fact Marot speaks as follows in his *épigramme LXXXI* (Vol. 3, p. 36, of the edition Jannet-Lemerre) :

“ Ta lettre, Merlin, me propose
Qu'un gros sot en rithme compose
Des vers par lesquelz il me pointe;
Tien toy seur qu'en rithme n'en prose
Celuy n'escrit aucune chose
Duquel l'ouvrage on ne lit point.”

Melin, says Bourciez, does not seem to have thought of posterity, nor to have written for it : poet of the present moment, less anxious after lasting glory than for applause received in that public of ladies and courtiers, in which his verses circulate in manuscript form, he disregards the rest and assumes a sort of coquetry in avoiding print. Regarding the edition of his poems published at Lyon in 1547, Bourciez declares that it is far from containing all the verses anterior to that epoch, and that many pieces, which date evidently from the reign of Francis I, were not published until after the death of the author.³

This is especially true of his sonnets, for the edition of 1547 (Lyon, P. de Tours. [B. N. Réserve Ye 4,798]) contains but one—*Voyant ces monts de veue ainsi loingtaine*, which is probably not one of his earliest. Samuel Waddington, who believed that Saint Gelais was the first French sonnetist, weakens his otherwise strong argument by attempting to prove that the above mentioned sonnet was copied by Sir Thomas Wyatt before 1522. He had previously assigned 1530 as the date of the same, but was led to change his conclusions by W. E. Simonds'

¹ Welti, Heinrich. *Geschichte des Sonettes in der deutschen Dichtung.* Leipzig, Veit, 1884. p. 49.

² Birch-Hirschfeld, Adolf. *Geschichte der französischen litteratur seit anfang des XVI jahrhunderts. Erster Band. Das zeitalter der renaissance.* Stuttgart, 1889, Vol. I, p. 151 and p. 36 of Remarks.

³ Bourciez, Edouard. *Les mœurs polies et la littérature de cour sous Henri II.* Paris, Hachette et Cie., 1886, in—8^o. p. 308.

opinion that Wyatt's poem must have been written before 1522, and by Tilley's remarks that the French sonnet may have been written "as far back as 1515, when St. Gelais was on his way home from Italy."¹

Now all of these suppositions are incorrect, for, if one compares the sonnet by Wyatt *Lyke vnto these vnmesurable mountaines*,² with Sannazaro's sonnet *Simile a questi smisurati monti*, which St. Gelais likewise must have copied, one will at once perceive that the English sonnet is a careful translation of the Italian original, while that of St. Gelais is a less exact imitation of the same, and, if the sonnet by Sannazaro was published in 1533, as Torraca affirms,³ and that of St. Gelais in 1536, it is impossible to class Sir Thomas Wyatt's among his "earliest poems previous to 1522," as does W. E. Simonds in his study upon Sir Thomas Wyatt and his poems.⁴

¹ Waddington, Samuel. M. de St. Gelais and the Introduction of the Sonnet into France. From the *Atheneum*, No. 3324, 1891. p. 64.

² "THE LOUERS LIFE COMPARED TO THE ALPES.

Lyke vnto these vnmesurable mountaines,
So is my painefull life, the burden of yre.
For hye be they, and hye is my desire.
And I of teares, and they be full of fountaines,
Vnder craggy rockes they haue barren plaines,
Hard thoughtes in me my wofull minde doth tyre,
Small frute and many leaues their toppes do attire,
With small effect great trust in me remaines.
The boystous windes oft their hye boughes do blast :
Hote sighes in me continually be shed.
Wilde beastes in them, fierce loue in me is fed.
Vnmoueable am I : and they stedfast.
Of singing birdes they haue the tune and note :
And I alwaies plaintes passing through my throte."

[English Reprints. Tottel's miscellany. *Songes and Sonnettes* by Henry Howard, Earl of Surrey, Sir Thomas Wyatt, the Elder, Nicholas Grimald, and Uncertain Authors. First edition of 5th June ; collated with the second edition of 31st July 1557. Edited by Edward Arber, F. S. A. Birmingham, I Montague Road, 1870. p. 70.] Compare the above sonnet with those of St. Gelais and of Sannazaro in the chapter on St. Gelais.

³ Torraca, Francesco. Gl'imitatori stranieri di Jacopo Sannazaro. Ricerche di Francesco Torraca. Roma, E. Loescher e Cia., 2^a ed., 1882. p. 32.

⁴ Simonds, Wm. Edward. Sir Thomas Wyatt and his poems. Boston, D. C. Heath & Co., 1889. p. 145.

The first of St. Gelais' sonnets to appear in print, then, could not have been written before 1533 or 1536, but priority of publication is of very little importance, especially in dealing with St. Gelais, who, as has been shown, was so slow to print his works.

It is quite likely that the sonnet *Ces roses cy par grande nouveauté* is one of his early poems, and that the sonnet *Assuré suis d'estre pris et lié* may have been written shortly after his return to France, when he was full of the spirit of Petrarch. The Tuscan style is to be especially felt in the verses of St. Gelais, says Flamini.¹

Mellin de Saint-Gelais had passed several years in the Italian universities of Bologna and Padua, whence he returned to France, at the age of twenty-eight, or in 1515, several years before Marot's first trip to Italy. Is it not most natural that young Mellin, poetic in temperament and peculiarly open to the influences of the Italian spirit, should have seized and brought back with him that chief of Italian forms, the sonnet? He had already charmed the whole Florentine court by fashioning French thoughts in an Italian mould; and it was he who first naturalized in France the sonnet of Petrarch,² declares Prosper Blachemain.

His use of the Italian rhyme-scheme cannot be claimed as a proof of the priority of his sonnets over those of Clément Marot, for in some of his later ones he clings to this scheme, while in some that are presumably earlier, he uses the French rhyme-scheme, the one used exclusively by Marot. But a very strong proof in his favor is the testimony of his contemporaries.

Joachim du Bellay, that *Prince du Sonnet*, as he has been called, writes as follows: "Voulant donques enrichir nostre vulgaire d'une nouvelle, ou plus tost ancienne renouuelée, poésie, ie m'adonnay à l'imitation des poëtes Italiens, dont i'ay entendu ce, que m'en a peu apprendre la communication familiere de mes amis. Ce fut pourquoy à la persuasion de Iaques

¹ Flamini, Francesco. *Studi di storia letteraria italiana e straniera*. Livorno, Raff. Giusti, 1895. p. 263.

² Sainct-Gelays, Melin de. *Oeuvres complètes avec un commentaire inédit de B. de La Monnoye, des remarques de MM. Emm. Philipps-Beaulieu, R. Dezeimeris, etc.* Edition revue, annotée et publiée par Prosper Blachemain. Paris, Paul Daffis, 3 vol., 1873. Vol. I, p. 16.

Peletier ie choisi le Sonnet, & l'Ode, deux poëmes de ce temps la (c'est depuis quatre ans) encores peu vsitez entre les nostres : étant le Sonnet d'Italian deuenu François, comme ie croy, par Mellin de saint Gelais : & l'Ode, quand a son vray, & naturel stile representée en nostre langue par Pierre de Ronsard."¹

André Thevet in 1584 refers to Mellin de St. Gelais in these words: "Le premier en Français a il redigé des Poëmes amoureux, & de toute autre façon," by which, it is generally conceded, he refers to the sonnet.²

Guillaume Colletet, in the next century, says that he finds no earlier sonnets than those of *Mellin de Saingelais*.³

To supplement the testimony of these three early writers, it may be added that the sonnets of St. Gelais occupy the first place in *Le Livre des Sonnets* and other early sonnet anthologies.

Gaudin states positively that the first sonnets of Mellin were written from 1525 to 1530,⁴ but, although such may have been the case, he gives no proof to support his statement.

Practically all of the testimony which it has been possible to find, has been presented, in most cases in the exact words of the original texts, and the reader is now left to draw his own conclusions as to the priority of St. Gelais' sonnets. To the writer it seems almost impossible to doubt that St. Gelais was the first French poet to express his thoughts in this Italian form.

¹du Bellay, Joachim. Olive, 2^e ed., Paris, 1550. Preface, p. 2.

²Thevet, André. *Les vrais povrtraits et vies des hommes illvstres, Grecz, Latins et Payens. Recveilliz de levrs tableavx Liures, Medalles antiques et Modernes.* Paris, Vefue I. Keruert et G. Chaudiere, 1 Vol. in fol., 1584. p. 557.

³Colletet, Guillaume. *Art poétique, discours du sonnet.* Paris, 1658. p. 30.

⁴Gaudin, Paul. *Du rondeau, du triolet, du sonnet.* Paris, J. Lemercier, 1870. p. 102.

4. The Rules of the Italian Sonnet.

Before entering upon the rules of the regular Italian sonnet, it might be well to recall the different varieties that have existed. Quadrio mentions¹ the *Sonetti fatti a Corona*, that is to say a chain of sonnets connected by rhyme and subject matter; the *Sonetti di Risposta*, which are, as the name signifies, sonnets of reply, and should preserve the same consonancy as the sonnet to which they reply; the sonnet *con la Coda* or *Caudato*, called also the sonnet *con Ritornello* or *Tornellato*, which is characterized by the addition of one or more tercets; the sonnets called *Comuni*, of verses of eleven and of seven syllables intermingled; *Sonetti Doppi*, which add two heptasyllabic verses for each quatrain and one heptasyllabic verse for each tercet; the sonnets known as *Rinterzati*, each tercet of which is interspersed with three verses, the first two of seven syllables, and the third, of eleven; the sonnets *Quinquenari Caudati*, admitting in each quatrain two verses of four or five syllables that rhyme together after two verses of eleven, the last verses of each tercet likewise interrhyming; *Sonetti Continui*, thus called because the two rhymes of the quatrains are continued likewise in the tercets; *Sonetti Incatenati*, each verse of which begins either with the same word that terminates the preceding line, or at least with the same rhyme (The second manner is sometimes called *Repetita*.); *Sonetti Retrogradi*, the verses of which, read either backward or forward, have a perfect sense; *Sonetti Muti*, composed of verses accented on the last syllable; *Sonetti Duodenarj*, composed of hendecasyllabic verses ending with two unaccented syllables (called *sdruccioli*); lastly *Sonetti Misti*, composed of hendecasyllabic *sdruccioli* alternating with plain hendecasyllabic verses, sometimes called also *Duodenarj Misti*, to distinguish them from the *Duodenarj Puri*.

It is not the writer's purpose to enter into a study of these different varieties of the sonnet, but to leave them with this brief mention, and to turn to a short discussion of the simple Italian sonnet of fourteen lines, which, moreover, is the form used by the best writers.

¹ Quadrio, Francesco Saverio. *Della storia e della ragione d'ogni poesia.* Milano, 1742. Vol. II, pp. 44—60.

The regular Italian sonnet, then, consists of but fourteen verses, divided into two main divisions, the first, of eight verses, and the second, of six. These, in turn, are sub-divided into a first and second quatrain, and a first and second tercet. In the quatrains there is usually a slight pause after each couplet and a more pronounced pause after each quatrain, especially after the second. In the tercets there should be a distinct division between the two, but this is sometimes very slight, and is occasionally neglected entirely. At times, too, there is a division of the tercets into three couplets, but this is rare.

The quatrains should be built upon two rhymes, and the tercets upon two or three, as the case may be, differing from those of the quatrains.

“The object of the regular or legitimate Italian sonnet,” as Tomlinson aptly states, “is to express one, and only one idea, mood, sentiment, or proposition, and this must be introduced in appropriate language in the first quatrain, and so far explained in the second that this may end in a full point; while the office of the first tercet is to prepare the leading idea of the quatrains for the conclusion, which conclusion is to be perfectly carried out in the second tercet, so that it may contain the fundamental idea of the poem, and end, as it were, with the point of an epigram. In short, the quatrains should contain the proposition and proof; the tercets, its confirmation and conclusion.”¹

The hendecasyllabic seems to be the preferable verse for the Italian sonnet, but it is by no means the only one used.

No more absolute laws can be laid down for the sonnet than these, and often one or more of these rules is disregarded even by the best writers.

The earliest forms of the quatrains are ABAB ABAB and ABBA ABBA, and of the tercets, CDC DCD and CDE CDE. Biadene claims that in each case the first of these forms is the older, and gives as the primitive rhyme-scheme of the sonnet: AB, AB ; AB, AB. CDC : DCD.²

¹ Tomlinson, Charles. *The sonnet—its origin, structure, and place in poetry.* London, 1874. pp. 27—28.

² Biadene, L. *Morfologia del sonetto nei secoli XIII e XIV.* (In the Studj di filologia romanza pubblicati da Ernesto Monaci. Roma, E. Loescher & Cia. Vol. IV, 1888, p. 7.)

It is probable, however, that a still earlier division of the tercets was CD, CD, CD, this being the normal division of the strambotto of six verses.

Casini mentions the same two original types of the quatrains, and claims that they have remained unchanged, but the tercets, he admits, have gone on changing their form, merely clinging to the law that separates all possible types into two classes, the one of two rhymes, and the other of three rhymes.¹ Casini is right in putting no further limit to the tercets. He should have done likewise with the quatrains, for the two original forms, which have existed from the thirteenth century on, are not the only ones in use. Petrarch himself sometimes used the form ABAB BABA, and twice employed the form ABAB BAAB.

We have, therefore, following an excellent tabulated scheme arranged by Quadrio², at least five different forms for the quatrains, and thirteen for the tercets :

MODI DI RIMARE I QUADERNARJ.

	USATI DAL PETRARCA				USATI DA CINO.*	
	I	II	III	IV	V	
Verso 1-----	A	A	A	A	A	
2-----	B	B	B	B	B	
3-----	B	A	A	A	B	
4-----	A	B	B	B	B	
5-----	A	A	B	B	B	
6-----	B	B	A	A	A	
7-----	B	A	B	A	A	
8-----	A	B	A	B	A	

*Da Pistoja.

MODI DI RIMAR LE TERZINE.

USATI DAL PETRARCA.							NONUSATI DAL PETRARCA MA DA ALTRI.					
I	II	III	IV	V	VI	VII	VIII	IX	X	XI	XII	XIII
9---A	A	A	A	A	A	A	A	A	A	A	A	A
10---B	B	B	B	B	B	B	B	B	B	B	B	B
11---A	A	B	C	C	C	C	A	B	C	A	A	B
12---B	A	B	A	B	B	C	A	A	C	B	C	A
13---A	B	A	B	A	C	B	B	B	A	C	B	C
14---B	A	A	C	C	A	A	B	B	B	C	C	C

¹ Casini, Tommaso. *Le forme metriche italiane.* Firenze, 1890. p. 40.

² Quadrio, Francesco Saverio. *Della storia e della ragione d'ogni poesia.* Milano, 1742. Vol. II, p. 31.

These tercet rhyme-schemes may be expressed also as follows:

USATI DAL PETRARCA.							NONUSATI DAL PETRARCA MA DA ALTRI.					
I	II	III	IV	V	VI	VII	VIII	IX	X	XI	XII	XIII
9---C	C	C	C	C	C	C	C	C	C	C	C	C
10---D	D	D	D	D	D	D	D	D	D	D	D	D
11---C	C	D	E	E	E	E	C	D	E	C	C	D
12---D	C	D	C	D	D	E	C	C	E	D	E	C
13---C	D	C	D	C	E	D	D	D	C	E	D	E
14---D	C	C	E	E	C	C	D	D	D	E	E	E

To these tercet forms may be added CDE CED, CCD EED and CCD EDE, the last two of which were in great favor with the French poets of the sixteenth century. Certain other capricious and unusual forms of both quatrains and tercets may be found, if one searches.

Tomlinson has taken the three chief sonnet types, as he considered them, namely ABBA ABBA CDE CDE, ABBA ABBA CDC DCD, and ABBA ABBA CDE DCE, and has applied them to the three hundred and seventeen sonnets of Petrarch, the forty authentic sonnets of Dante, the eighty complete sonnets of Michael Angelo, the two hundred and twenty-three sonnets in his edition of Tasso, and the first hundred and ten sonnets of Vittoria Colonna, with the following result :

	317	40	80	223	110	
PETRARCH, DANTE, M. ANGELO, TASSO, V. COLONNA						
Type I { ABBA ABBA }	116			71	64	46
{ CDE CDE }						
Type II { ABBA ABBA }	107	8	8	34	18	
{ CDC DCD }						
Type III { ABBA ABBA }	67	11		44	46	
{ CDE DCE }						
	290	19	79	142	110	

He tells us, moreover, that Ariosto has generally followed Type II.¹ Although there may be some inaccuracies, such a table allows one to form a fair idea of the relative popularity of certain forms.

¹ Tomlinson, Charles. *The sonnet—its origin, structure, and place in poetry.* London, 1874. pp. 4-8.

5. The Rules of the French Sonnet.

Like the Italian sonnet, the French sonnet has had a number of varieties, most of which are mere poetic tricks, and some of which have survived but a short time their unhappy birth. As the object of this work is to consider the sonnet proper, these experiments in form will be mentioned but briefly.

Gaudin, in Chapter V, "Les excentriques,"¹ describes the *sonnet-double*, invented, according to Colletet, by Jean de Boissière (born in 1555), which consists of four quatrains upon the same rhymes, and of four tercets, differing in rhyme from the quatrains, but resembling one another, a form intensely tedious; the *demi-sonnet*, invented by Pierre Delaudun (deceased in 1629), consisting of but one quatrain and one tercet, a form imitated by few; the *sonnet estrambote*, with an extra tercet, perhaps a descendant of the *sonetto con ritornello*; the *sonnet renversé*, a modern invention, the tercets of which are written either before or between the quatrains, a form used skilfully by Souulary; the *sonnet serpentin*, a very graceful and regular form ending with the same words with which it begins; the *sonnet rapporté*,² in which there must be as many subjects as objects, attributes and verbs, unworthy of a writer with self-respect; the *sonnet retourné*, scarcely less puerile, each verse of which has a contrary sense when read backward; the *sonnet leipogramme*, the only condition of which is that one letter of the alphabet must be omitted, absolutely futile; the *sonnet monosyllabique*, written entirely in monosyllables; the *sonnet acrostiche*, the initial letters of which form the name of some person or thing; the *sonnet revêtu*, and *sonnet nu*, so called from the fact of having or not having commentaries; and the sonnets *en losange* and *en croix de Saint-André*, so named from the peculiar forms in which they are written. Gaudin mentions likewise certain varieties that have but little interest in themselves, but which will be included in this study of sonnet forms,

¹ Gaudin, Paul. *Du rondeau, du triolet, du sonnet.* Paris, J. Lemer, 1870. pp. 209-240.

² Colletet claims that Du Bellay introduced the *sonnet rapporté*. See his *Art poétique, discours du sonnet.* Paris, 1658. p. 81.

as they do not seriously affect the rhyme-scheme of the regular sonnet, namely—the *sonnet irrégulier, libertin* or *licencieux*, the first and second quatrains of which are upon different rhymes (It has seemed best not to disregard this form on account of its frequent use, although it is not strictly speaking a regular sonnet-form); the *sonnet boiteux*, the verses of which are of unequal length; and the *sonnet sur deux rimes*, written upon only two rhymes throughout both quatrains and tercets, and consequently monotonous in character.

In addition to these, may be mentioned the *sonnet en bouts-rimés*, built upon rhymes assigned the writer, a form in great vogue during the seventeenth century; the *sonnet anagramme*, the name of which is sufficiently explanatory; the *sonnet énigme*, the nature of which is also evident from its name; the *sonnet par écho*, in which the last syllable of each line repeats the preceding syllable; the *sonnet à tranches*, so written that the whole sonnet may be divided through the middle into two other perfect sonnets of shorter verses, or even sometimes sub-divided into three or four separate sonnets; and, lastly, two forms that are really not sonnets at all, although the first may be so called with as much justice as the *demi-sonnet*, namely, the *sonnet acéphale* or *tronqué*, lacking one of the quatrains, and the *sonnet en rimes plates*, which is simply a poem of fourteen verses rhyming in couples.

In the following study of rhyme-schemes, the author has paid no attention to the last two named varieties, or, indeed, to any of the sonnets mentioned above that deviate from the regular form; and, even when they do not deviate from the regular sonnet-form, attention has been paid rather to their peculiarities of rhyme than to any further eccentricity of structure.

The favorite meter for the French sonnet is the Alexandrine } or 12 syllable verse, but sonnets may be found in verses of any less number of syllables, including even those of but one or two. }

The following sonnet in verses of only one syllable is often quoted :

"SUR LA MORT D'UNE ROSE."

a Fort
 b Belle,
 b Elle
 c Dort.
 ^ Sort
 b Frêle,
 b Quelle
 a Mort!
 c Rose
 C Close,
 D La
 C Brise
 D L'a
 C Prise."

M. DE RESSÉGUIER.

There is a certain beauty and even pathos in this diminutive sonnet.

Note the following, as an example of the sonnet of two syllable verse:

"JÉSUS AU CHRÉTIEN."

Écoute
 Ma voix.
 Ta route?
 La croix!
 Redoute
 Le poids
 Du doute
 Et crois!
 Sur terre
 Mystère
 Partout;
 Victoire
 Et gloire
 Au bout."

GEORGES GARNIER.

The *sonnets boiteux*, with verses of different length, have already been mentioned. Among those who have employed this mixed meter are J. Hesnaud, Racan, Maynard, and even Corneille.

The French sonnet is scarcely less free in its choice of subject-matter or themes than it is as to length of verse. In spite of the *arts poétiques*, it has welcomed to its bosom subjects both tender and bitter, commonplace and sublime, burlesque and serious, vulgar and religious.

Before entering upon the study of the sonnet-forms used by the principal French poets, it has seemed best, as a fitting and almost necessary introduction, to hear what the prosodists and writers on the sonnet-form have had to say. A comparison can then be made which will be most useful in determining how far the actual forms have varied from the theoretical.

Sibilet is the first writer of prominence to describe the sonnet. He says, in the first place, that the sonnet closely resembles the epigram : "fors que la matière facéieuse est repugnante a la grauité du sonet, qui reçoit plus proprement affections & passiōs gréues." He goes on to say that the sonnet was a form much used at that time, and that it contains fourteen verses of ten syllables each. The rhyme-scheme that he describes as the usual one may be expressed thus : ABBA ABBA CCD EED.¹

In the next year Joachim du Bellay makes a plea for the sonnet in the following words :

"Sonne moy ces beaux Sonnetz, non moins docte que plaisante inuention Italienne, conforme de nom à l'Ode, & differente d'elle seulement, pource que le Sonnet a certains uers reiglez & limitez".² For his conception of these rules and limits, however, it is necessary to turn to his poems.

To this eloquent plea Charles Fontaine replies with some acrimony :

"Sonnez luy l'antiquaille. Tu nous as bien induict à laisser le blanc pour le bis : Et certes ilz sont d'vnre merueilleuse inuention (à bien les consyderer) & tres difficile, cōme d'vn huyctain bien libre, à deux, ou à trois cadences, & vn sixain, à autant dvnisonances, ou croisées, ou entreposées si abandonnéement, & deregléement : que le plus souuent en cinq vers sont trois Rymes diuerses, & la ryme du premier rendue

¹ Sibilet, Thomas. *Art poétique françois*. Paris, 1548. pp. 43-44.

² Joachimi Bellaii Andini poematum libri quatuor, quibus continentur, elegiæ, amores, varia epigr., tumuli. Parislis, Morellum, 1558. p. 24.

finalement au cinquiesme, tellement que en oyant le dernier, on a desia perdu le son, & la memoire de son premier vnisonnāt, qui est desia à cinq lieües de là."¹ This would admit, then, for the quatrains, a certain variety of measure, and for the tercets, almost any form, including CCD DEE, CDC BCD, CDE DCE, and CDE ECD, the last two of which he criticises so severely.

Up to this point the reader will note that no mention has been made of masculine and feminine verse. Our attention is first called to this distinction in the gender of rhymes by Jacques Peletier. Here are his own words :

" On le fêt maintenant de vers masculins et feminins : chose de curiosite, non de necessite : toutefoës louable, a la nouueaute.

. . . . Car ce n'ét pas la loe du Sonnet qui les apele a tele obseruacion. . . . Or j'an conclurè mon avis, que celui qui sera einsi composè, sera plus beau e plus exquis : Mes celui qui ne sera tel, pour cela ne perdra pas son nom ni sa dinite de Sonnet."²

The sonnet, then, may disregard or not the gender of its rhymes. It must, however, says Peletier, be more lofty than the epigram and have more majesty. It must be limited to fourteen verses, except when, after an Italian fashion, two and a half verses are added. This form is not used by French poets. It must have two or three conclusions. The quatrains must be constructed upon two rhymes, but the tercets may be upon three. These rules by Peletier give great range in the disposition of the rhyme-schemes.

In 1572 Étienne Tabourot, Sieur des Accords, published his book entitled "*Des bigareures*," in which he urges, much more strongly than Peletier, the alternation of masculine with feminine rhymes. He then cites several sonnets of his own to show the regular and irregular form, "*sonnets mesurez et non-mesurez*," as he calls them. They may be expressed as follows, the italicised letters indicating feminine rhymes :

¹ Fontaine, Charles. *Quintil Horatian* (Published with the *Art poétique* of Sibilet). Paris, Veuve F. Regnault, 1555, in—18. pp. 103-104.

² Peletier du Mans, Jaques. *L'art poétique de Jaques Peletier du Mans*. Departie an deux Liures. Lyon, Par Jan de Tournes e Guil. Gazeau, 1555, in—8^o. p. 62.

MESUREZ.

A B B A	A B B A	C C D	E E D
A B B A	A B B A	C D D	C E E
A B B A	A B B A	C D C	D E E
A B B A	A B B A	C C D	E D E
A B B A	A B B A	C C D	C D D
A B B A	A B B A	C C D	E E D

NON-MESUREZ.

A B B A	A B B A	C D C	E D E
A B B A	A B B A	C C D	E E D
A B B A	A B B A	C C D	E E D
A B B A	A B B A	C D D	C E E
A B B A	A B B A	C C D	E E D
A B B A	A B B A	C D C	E E D
A B B A	A B B A	C C D	E E D
A B B A	A C C A	D D E	D D E
A B B A	A B B A	C C A	D D A
A B B A	A B B A	C C D	E E D

These rhyme-schemes serve also to show the great number of sonnet-forms that Tabourot admitted. His closing words are of interest: “Parquoy prends de bonne part ce que ie te propose de mes exercices du passé, dont la plus part, cōme tu vois, est plus tost vn exemple pour euter, que pour imiter.”¹

In the “*Art poétique*”² of Pierre Delaudun we find, for the first time, with a change of rhyme a change of rhyme-gender insisted upon as an absolute rule of the sonnet. The author also compares the sonnet with the epigram, declaring that when the fourteen lines are in *rimes plates* it is an epigram, and otherwise it is a sonnet. The subject-matter, he says, “deburoit estre grande, mais pour le iourd’hui on s’en sert en toutes choses.” The sonnet, he continues, should have five rhymes, two for the quatrains, and three for the tercets. The most admirable form is the following: ABBA ABBA CCD EED, although others may be admitted. His description of the sonnet is followed by that of the *demy-sonnet*, of which he claims to be the inventor. We will not deny him that very questionable honor.

At the very beginning of the seventeenth century, or in 1605, appeared the “*Art poétique*” of Vauquelin de la Fresnaie, but, with

¹ Tabourot, Etienne (Sieur des Accords). Des bigareures. Paris, Jean Richer, 1585. pp. 39-60.

² Delaudun, Pierre (Daigaliers). Art poétique françois. Paris, du Brueil, 1598. pp. 47-49.

the exception of the following two lines, no attempt is made to describe the sonnet:

“ On peut le Sonnet dire vne chanson petite :
Fors qu'en quatorze vers tousiours on le limite.”¹

The first important description of the sonnet of about this time is to be found in manuscript form, and is a part of the “*Sommaire Discours*.²” It was written about 1607 or 1608. The name of the writer is not known. After giving the etymology of the word *sonnet* as from *sonetto*, citing Mellin de Saint-Gelais as the first to introduce it into French literature, and giving a short account of the lessening of interest in the sonnet at that time, the author enters into a description of the sonnet-form. It must be composed of fourteen verses, the first, fourth, fifth, and eighth of which must rhyme, as must the second, third, sixth, and seventh. He then cites an example with the rhyme-scheme ABBA ABBA. Of the remaining six verses, he claims that usually the ninth and tenth rhyme, as do the eleventh and fourteenth, and the twelfth and thirteenth. This would produce the rhyme-scheme CCD EED. Although this form is the best, the author admits certain other combinations for the tercets, and declares that it is always better to make the rhyme obey the thought rather than the thought, the rhyme. There should be always a complete thought contained in each quatrain, and the same may be true of each tercet, but this rule is not obligatory. We have, then, ABBA ABBA CCD EED, as the chosen rhyme-scheme of the author of this discourse.

In the “*Nouvelle methode*³” of Port Royal, printed by Vitré, we are again brought face to face with the rule for the alternation of masculine and feminine rhymes, and now, for the first time,

¹ Vauquelin de la Fresnaie, Jean. *Les diverses poesies du Sieur de la Fresnaie Vauquelin (Art poétique)*. Caen, C. Mace, 1605. p. 23.

² Poésies du XVI^e siècle; Bibl. Nationale, MS. 884 (ancien numéro 7237²; fonds De Mesmes). Sommaire Discours de la Poesie. pp. 1^b-3^a.

³ Nouvelle methode povr apprendre facilement & en peu de temps l'langue Latine : contenant les regles des genres, des declinaisons, etc. Auec vn traitté de la Poësie Latine, & vne breue instruction sur les Regles de la Poësie Françoise. Paris, Vitré, 4^eed., 1655. p. 897. (The author of at least part of this work must have been Dom Claude Lancelot, for, in his book “*Quatre traitez de poësies, latine, françoise, italienne et espagnole*” (Paris, Pierre le Petit, 1663, p. 76), one finds exactly the same wording as in the work just quoted, and that Lancelot was one of the *Solitaires* of Port Royal des Champs is well known.)

are advised to end the sonnet with a rhyme of different gender from that of the first verse, which is preferably feminine. Each verse has usually fourteen syllables, but verses of ten, eight, and seven are allowed. Two rhyme-schemes are described, of which the first is to be preferred:

ABBA ABBA CCD EDE.
ABAB ABAB CCD EED.

The tercets of these two sonnet-forms may be interchanged, if the alternation of rhyme-gender is preserved, but they are not such perfect forms, for in both cases the sonnets would begin and end with rhymes of the same gender.

Guillaume Colletet¹ was the first to write a long treatise on the sonnet. He declares that this poem must consist of fourteen lines, divided into two quatrains and two tercets. He is the first to insist upon the subdivision of the last six verses into two tercets. He admits verses of twelve, ten, and even eight syllables, and gives as the preferable rhyme-scheme: ABBA ABBA CCD EED; for which may be substituted ABAB ABAB CCD EDE, and, in addition, the tercet forms CDC DCD, CDD CDC, and CDE CDE. He has no esteem for the rule that some, "*moins Poëtes que Grammairiens*," have attempted to lay upon the sonnet, that the first verse should have a masculine rhyme. The sense must be complete in each division, as he explains in the following words: "Au reste, ce noble & petit Poëme, que quelques-vns appellent vn petit & vray chef-d'œuvre de l'Art, pour estre parfait en son genre, doit estre conduit de telle sorte, qu'aucque l'elocution pompeuse & magnifique, & pourtant naturelle, & non contrainte, le premier Quatrain ait son sensacheué ; le second de mesme ; le premier Tercet, ou Troisain, le sien à proportion, & autant qu'il se peut ; & le second Tercet, ou Troisain, le sien tout à fait encore. Ce que nos anciens Poëtes n'ont pas si religieusement obserué." (p. 63)

We have come now to the great law-giver of Parnassus, Boileau, whose lines upon the sonnet in his "*Art poétique*" are too well known to need translation and too important to be omitted:

¹Colletet, Guillaume. *Art poétique, discours du sonnet.* Paris, 1658, in—12. pp. 56-73.

"On dit à ce propos, qu'un jour ce Dieu bizarre
 Voulant pousser à bout tous les Rimeurs François,
 Inventa du Sonnet les rigoureuses lois :
 Voulut qu'en deux Quatrains de mesure pareille
 La Rime avec deux sons frappast huit fois l'oreille,
 Et qu'ensuite, six vers artistement rangez
 Fussent en deux Tercets par le sens partagez.
 Sur tout de ce Poème il bannit la licence :
 Lui-mesme en mesura le nombre & la cadence :
 Deffendit qu'un vers foible y pût jamais entrer,
 Ni qu'un mot déjà mis osast s'y remontrer.
 Du reste il l'enrichit d'une beauté suprême.
 Un Sonnet sans defauts vaut seul un long Poème :
 Mais en vain mille Auteurs y pensent arriver,
 Et cet heureux Phenix est encor à trouver."¹

The rules of the sonnet have gone on increasing. Here, for the first time, we meet the rule that no word must be repeated, a rule so often disregarded by the best poets, and at times with such pronounced effect.

Shortly after Boileau's "*Art poétique*" appeared, De la Croix² published his "*Art de la poésie françoise, etc.*", in which he tells us that the sonnet comprises all that is beautiful and delicate in the ode with all that is subtle and concise in the epigram. It must have only fourteen verses, preferably of twelve syllables, but those of ten, eight, and seven, while less beautiful, are admitted. Two rhyme-schemes are given, of which the first is more desirable :

ABBA ABBA CCD EDE.
 ABAB ABAB CCD EED.

Lastly, the sonnet must end with a masculine rhyme, if it has begun with a feminine.

The last treatise to be mentioned among those of the seventeenth century is one by Le Père Michel Mourgues.³ The

¹ Boileau-Despréaux, Nicolas. Œuvres diverses du Sieur D. . . . avec le traité du sublime, etc. (*Art poétique*). Paris, Denys Thierry, 1674. pp. 114-115.

² De la Croix, le Sieur. *L'art de la poésie françoise et latine avec une idée de la musique sous une nouvelle Méthode*. Lyon, T. Amaulry, 1694, in—12. pp. 205-206.

³ Mourgues, Le Père Michel. *Traité de la poésie françoise*. 2^e ed., Toulouse, Veuve J. J. Boude, 1697. pp. 235-236.

rules that he gives may be expressed briefly as follows :
 I. The sonnet consists of fourteen verses, divided into two quatrains and two tercets, with the following rhyme-schemes : ABBA ABBA or ABAB ABAB and CCD EDE or CCD EED.
 II. Each quatrain and each tercet must be complete and separate in sense, for which reason a pause must intervene between these divisions of the sonnet. III. Heroic and grave sonnets are written in alexandrine verse ; but the verse of eight syllables is suited to less serious subjects. IV. There are also irregular sonnets, in which the rhymes of the quatrains are diversified, verses of different measures used together, and, in short, none of the rules mentioned observed, except the one requiring fourteen verses and the one requiring a division of thought according to rule II.

In the eighteenth century, the first work to appear, in which there is any description of the sonnet worthy of mention, is that entitled "*Règles de la Poésie française, etc.*," by M. L. Z. B. de Chalons, published by Jombert at Paris in 1716. It is not necessary, however, to quote from it, as this work is but an abridgment of the treatise by Guillaume Colletet.

Bruzen de la Martinière¹ admits only four manners of arranging the rhymes of the sonnet. In the four schemes that follow, it is needless to say that M signifies masculine, and F, feminine :

I.	II.	III.	IV.
F	M	F	M
M	F	M	F
M	F	F	M
F	M	M	F
F	M	F	M
M	F	M	F
M	F	F	M
F	M	M	F
M	F	F	M
M	F	F	M
F	M	M	F
M	F	F	M

¹ de la Martinière, Bruzen. *Le Nouveau Recueil des Epigrammatistes françois anciens et modernes (Observations sur le Sonnet, le Rondeau, le Madrigal).* Amsterdam, Wetstein, 1720, 2 vol. in—12. Vol. II, pp. 235—240.

These rhyme-schemes show that the alternation of masculine and feminine rhymes is absolutely required. They may be expressed also as follows, the italicised letters indicating feminine rhymes:

<i>ABBA</i>	<i>ABB.A</i>	<i>CCD</i>	<i>EDE</i>
<i>ABBA</i>	<i>ABBA</i>	<i>CCD</i>	<i>EDE</i>
<i>ABAB</i>	<i>ABAB</i>	<i>CCD</i>	<i>EED</i>
<i>ABAB</i>	<i>ABAB</i>	<i>CCD</i>	<i>EDE</i>

There should be a complete pause after the fourth, eighth, and eleventh verses. After the second, and sixth, there should be a half pause. As subject matter, "*une pensée gaie & riante*" is admitted, but it must be expressed "*en style exact & châtié*." The author has the utmost contempt for the sonnets that have preceded those of Malherbe, and in this way shows the poor taste regarding lyric poetry prevalent in the eighteenth century.

In 1751 appeared the "*Nouvelle histoire poétique*" by Jacques Hardion¹, but the mention of the sonnet is very brief. The author states, moreover, that there is scarcely any composition more difficult, nor anything so rare as a sonnet "*sans défaut*," and that this is probably the reason for its abandonment.

We are now at an epoch when the sonnet is no longer appreciated. Its vogue is over, and it will not reenter into general favor until the nineteenth century.

Hardion mentions the following rhyme-scheme as permissible: ABAB ABAB CCD EDE. It would limit the sonnet considerably, if poets adhered to this form. Fortunately, the word of prosodists is not final. He continues to urge that no weak verse should be admitted, nor any word repeated, and yet that the sonnet should seem free, easy, and natural. The alexandrine is the usual verse. The subject matter is usually appertaining to morality or gallantry. The style must be noble, elegant, and harmonious.

Joannet,² in 1752, repeats these same rules, adding only that he would consider the forms

¹ Hardion, Jacques. *Nouvelle histoire poétique et deux traités abrégés, l'un de la poésie, l'autre de l'éloquence ; composés pour l'usage de mesdames.* Paris, Guérin, Desprez, & Cavelier, 1751, 3 vol. in—12. Vol. III, pp. 119—120.

² Joannet, Claude. *Elemens de Poésie Françoise.* Paris, Par la Compagnie des Libraires, 1752, 3 vol. in—12. Vol. II, pp. 190—194.

ABBA	ABBA	CCD	EDE
ABAB	ABAB	CCD	EED

as the most perfect. He mentions the verse of eight syllables as suited to the less serious sonnets.

Marmontel¹ is extremely brief in what he has to say on this subject, restricting himself to a mere repetition of the rules of Boileau.

In the nineteenth century, the sonnet frees itself from many of the rules that had been laid upon it during the seventeenth and eighteenth centuries, which rules had rendered its composition extremely difficult, thus destroying its grace and naturalness.

Wilhem Ténint² permits the utmost freedom in the arrangement of the quatrain-rhymes, refusing merely the form in which they are written two by two. For the tercets, however, he allows only the rhyme-schemes CCD EED and CCD EDE. He regards the alternation of masculine and feminine rhymes as imperative.

Asselineau follows largely after Colletet in his "*Histoire du sonnet*,"³ but does not discuss at any length the sonnet-form.

Louis de Veyrières⁴ gives, as a résumé of the strictest rules of the sonnet, the following : The fourteen verses must be of the same measure ; those of twelve or eight syllables are preferable, but those of ten, six, five, four, three, two, and even of one, are found. No author preceding Veyrières has mentioned so wide a diversity of measure as even permissible. The preferable rhyme-schemes are :

AB, BA.	AB, BA.	CCD.	EDE.
AB, AB.	AB, AB.	CCD.	EED.

(The periods signify simply longer pauses than the commas.) Veyrières concludes by stating that, although these are the principal forms, there are many exceptions.

¹ Marmontel, Jean François. *Poétique françoise*. Paris, Lesclapart, 3 vol. in—8°, 1763. Vol. III, pp. 545–546.

² Ténint, Wilhem. *Prosodie de l'École moderne*. Paris, 1844. pp. 163–164.

³ Asselineau, Charles. *Histoire du sonnet, pour servir à l'histoire de la poésie françoise*. Paris, 1855.

⁴ Veyrières, Louis de. *Monographie du sonnet. Sonnettistes anciens et modernes, suivis de quatre-vingts sonnets*. Paris, Bachelin-Deflorenne, 2 vol., 1869. Vol. I, pp. 48–52.

In the year following the publication of Veyrières' monograph, appeared a work entitled "*Du rondeau, du triolet, du sonnet*" by Paul Gaudin¹, in which, after a strenuous objection to those *arts poétiques* which would consume the attention of the poet by weighing each verse, each word, thus rendering the accessories the principal thing, and losing the exquisite music of the sonnet's rhythm, he exclaims : "Croisez vos rimes comme vous l'entendrez, à la seule condition qu'elles soient les mêmes dans les deux quatrains." That, he says, is the fundamental law, the basis, so to speak, of the whole rhythmic edifice. Then follows a most satisfactory explanation of the sonnet structure. It is well worth translating here:

" You read the first quatrain. As the strophe of four verses is at the same time the most simple and the most satisfactory to the ear, the hearer listens at first with pleasure. When the two rhymes already heard return and strike his ear in the second quatrain, he experiences that sort of annoyance which you notice in reading the ancient monorhymed poetry of our early literature. That is the extreme, it is true, and one cannot compare with such an ennui the very slight and fleeting sensation that the second strophe of the sonnet produces ; but the effect, light as it is, is no less present : it is, as it were, a sort of restlessness. What a charm, then, is that change of rhyme in the tercets, and that precipitous course towards the expected solution of the last verse, which contains, in some measure, the crowning piece of this musical fire-work ! "

Gaudin mentions as the commonest form of the tercets for the sixteenth century, CCD EED, and CCD EDE, for the seventeenth century. He permits a great many different combinations, but prefers three rather than two rhymes for the tercets, as the contrast is thus greater between the monotony of the initial stanzas and the variety of sounds in the last six verses.

De Gramont² is even more lenient than Gaudin. He says that the laws of the sonnet are much less thorny than the authors of prosodies have been pleased to make them appear. Here they are in four lines : " Quatorze vers de même mesure,

¹Gaudin, Paul. *Du rondeau, du triolet, du sonnet*. Paris, J. Lemer, 1870. pp. 83-85, 154, 201.

²Gramont, F. de. *Les vers français et leur prosodie*. Paris, Hetzel et Cie., 1876, in—18. pp. 253-259.

divisés en deux quatrains de rime et de construction identiques, et deux tercets disposés de telle façon que, dans leur réunion, il ne se présente pas d'arrangement de rimes reproduisant celui des quatrains." Whatever other rules have been added concern the sonnet no more than any other poem of similar length. As for the repose after each quatrain and the first tercet, and the half-rest in the middle of each quatrain, there can be no longer any question, since the *enjambements* from one verse or from one hemistich to another have ceased to be prohibited.

The following rhyme-schemes are given as regular, in accord with the rules enunciated :

SONNETS AVEC QUATRAINS À RIMES EMBRASSÉES.

ABBA ABBA	C CD	E DE	1.
	C DC	D EE	2.
	C DC	D CD	3.
	C CD	C DD	4.
	C CD	C DC	5.

SONNETS AVEC QUATRAINS À RIMES CROISÉES.

ABAB ABAB	C DD	C EE	6.
	C CD	E ED	7.
	C DC	C DD	8.
	C DD	C CD	9.
	C CD	D CD	10.
	C DD	C DD	11.
	C CD	C CD	12.
	C DC	C DC	13.

All measures are allowed, but a combination of measures is not desirable.

What freedom is to be met with in the prosodies of the nineteenth century ! We are surprised, then, to meet an author, 'Becq de Fouquières,'¹ who declares that there is but one absolutely regular sonnet-form, the following :

¹ Fouquières, Becq de. *Traité général de versification française.* Paris, Charpentier, 1879, in—8°. p. 393.

F
M
M
F
F
M
M
F
M
M
F
M
F
M

Le Duc¹ gives the following forms as allowable :

- | | | | | | |
|----|---|-------------|-------------|------------|------------|
| 1. | { | <i>ABBA</i> | <i>ABBA</i> | <i>CCD</i> | <i>EDE</i> |
| | | <i>ABBA</i> | <i>ABBA</i> | <i>CCD</i> | <i>EED</i> |
| 2. | { | <i>ABAB</i> | <i>ABAB</i> | <i>CDC</i> | <i>DCD</i> |
| | | <i>ABAB</i> | <i>ABAB</i> | <i>CDC</i> | <i>DDC</i> |
| 3. | { | <i>ABAB</i> | <i>BABA</i> | <i>ACD</i> | <i>CDC</i> |
| | | <i>ABAB</i> | <i>BABA</i> | <i>ACD</i> | <i>CCD</i> |
| 4. | { | <i>AABB</i> | <i>AABB</i> | <i>AAB</i> | <i>AAB</i> |
| | | <i>AABB</i> | <i>AABB</i> | <i>AAB</i> | <i>ABA</i> |

It will be noticed from these rhyme-schemes that Le Duc sets great store by a masculine terminal rhyme, although he allows a great diversity of combinations in the quatrains, even accepting *rimes plates*, and also in the tercets, even permitting the quatrain-rhymes to be repeated. He objects to the exclusion of a word already written in the sonnet, if its repetition would produce any poetic effect.

In 1882 we see the sonnet again restricted by Georges Pellissier² to the one regular form : ABBA ABBA CCD EDE. All other forms are irregular, he declares, but are not for that reason less excellent.

Théodore de Banville³ is no less exacting in his laws for the sonnet. The only form he admits as regular is the one just cited, although he allows verses of any measure.

¹ Le Duc, Philibert. *Sonnets curieux et sonnets célèbres ; étude anthologique et didactique suivie de sonnets inédits.* Paris, L. Willem, 1879, in—8°. pp. 8–21.

² Pellissier, Georges. *Traité théorique et historique de versification française.* 1882, in—12. p. 112.

³ Banville, Th. de. *Petit traité de poésie française.* Paris, Charpentier, 1883, in—12. pp. 194–197.

Louis Mainard¹ is equally strict in admitting no other form as regular.

The more recent prosodists seem to be agreed in this matter, but the opinion of such writers as Gaudin and de Gramont, who have understood so thoroughly the musical rhythm of the sonnet, is of the greatest value.

From these introductory remarks regarding the etymology of the word *sonnet*, the birthplace of this popular poetic form, the first French sonnetist, the rules of the Italian sonnet, and, lastly, the rules of the French sonnet, we shall now turn to the principal object of this work, namely, a study of the French sonnet-form as actually used by the principal French poets, from the time of its introduction into France until the middle of the nineteenth century.

¹ Mainard, Louis. *Traité de versification française*. Paris, Lemerre, 1884, in—12. pp. 118—122.

I. THE FRENCH SONNET OF THE SIXTEENTH CENTURY.

The sonnet, transplanted from Italy in the early years of the sixteenth century, found in France a congenial soil, where it straightway took deep root. Indeed, in no subsequent period in French literature have there appeared sonnets in such abundance or of such beauty. Unchecked by the rigorous laws that were laid upon the sonnet in the seventeenth century, the fancy of the poet had full sway, and often wrought itself into most exquisite music.

In the next century the form became the principal aim, and the substance, conventional and commonplace.

The members of the Pléiade, Dorat, Ronsard, Baif, du Bellay, Belleau, Jodelle and Thyard¹ were among the most earnest votaries of the sonnet. Many of their productions are distinguished by a grace, a charm of expression, and, at the same time, a variety of rhythm and poetic effect, unrivalled even by those of the Cénacle of our own century. In their sonnets the utmost freedom may be seen in the disposition of the tercet-rhymes, and the law requiring the alternation of masculine and feminine verses is as yet generally ignored.

Before entering upon a study of the rhyme-schemes in actual use among the poets of the sixteenth century, it is necessary to explain somewhat at length one point that perplexed the writer greatly at first, but which, with the excellent advice of M. Petit de Julleville, he has been able to settle satisfactorily.

In the sonnetists of the sixteenth century (and of the early seventeenth), there may be noticed a tendency to write the rhymes of the sonnet in couplets, so that one often finds a couplet of barely sufficient rhymes rhyming also with another couplet of still richer rhymes, with which it is evidently sometimes intended to be associated, and sometimes not. It is by no desire on the part of the poets to lessen the music of the

¹ Darmesteter and Hatzfeld, in their excellent work, "*Le seizième siècle en France*" (Paris, Ch. Delagrave, 1889, p. 96), call attention to the fact that, instead of the last two mentioned poets, the names of Scévoie de Sainte-Marthe and Muret are sometimes given, upon less excellent authority, however.

sonnet, which evidently sounded in their ears even above the charm of these couplet rhymes, that this tendency arose, but from negligence in seeking exactly similar rhymes for both quatrains, or absolutely different ones for the tercets. Bearing this in mind, it seems best to consider the quatrains differently from the tercets for the following reasons.

In the case of the quatrains, although one often finds the couplets of one of them built upon richer or more satisfactory rhymes than those of the corresponding couplets of the other, yet, since the nature of the sonnet demands two and only two rhymes for the quatrains, it has seemed best to consider them always as interrhyming (ABBA ABBA, etc.), if the poet employs these rhymes elsewhere as good rhymes. Note the sonnet to Olive by du Bellay (Ed. Marty-Laveaux, Vol. I, p. 83), in which the rhymes of the quatrains are *consacrée, celle, cele, agrée; obstinée, telle, immortelle, destinée*. One should here consider the rhyme-scheme as ABBA ABBA, since du Bellay employs elsewhere as satisfactory such rhymes as *consacrée, obstinée*, etc., and since he always follows this regular form of the quatrains ; but one can readily see that A,A and B,B of each couplet rhyme better considered separately than with their corresponding couplet in the other quatrain. The same is true with Ronsard's sonnet to Cassandre : “*Heureux le iour l'an, le mois, & la place*” (Ed. Marty-Laveaux, Vol. I, p. 52), in which the rhymes of the quatrains are *place, tué, mué, glace; face, deslié, oublié, masse*, which we are obliged to consider as ABBA ABBA. These are but two of the many examples one might cite of this peculiar couplet rhyming in the quatrains.

In the case of the tercets, since by nature of the sonnet they require new rhymes, it is best to consider those that differ *somewhat* from the rhymes of the quatrains as new ones, as the writers of that epoch must have felt them to be, although elsewhere they might be used as sufficient rhymes, if need be. As an example of what is meant, see sonnet XCVII to Olive (Ed. Marty-Laveaux, Vol. I, p. 129), in which the two rhymes in *-chée* of the tercets should be considered as new rhymes, rather than as rhyming with the four in *-lée* of the quatrains, which, however, would have been permissible, if *-chée, -chée* and *-lée*, *-lée* had been the rhymes of the quatrains. A similar case may be seen in sonnet CII to Olive.

Since, too, by nature the tercets prefer three rhymes instead of two, especially those forms of tercets most frequently employed by the French poets, the writer has come to the conclusion that, if there are two distinct couplets, they should be considered as of two different rhymes and marked accordingly, even if they might elsewhere interrhyme sufficiently. The poet seems to feel that a change of rhyme is necessary, but, through dearth of rhymes, or from negligence, he contents himself with merely a slight change, though, for the reasons stated, he might consider similar rhymes in the quatrains as sufficient. As an example of this peculiarity, see the sonnet of Baïf (Ed. Marty-Laveaux, Vol. I, p. 155), in which the tercet rhymes are *chassé, rancune, pourchassé*; *offensé, qu'vne, recompensé*, which should be considered as CDC EDE, in spite of the fact that similar rhymes *lasser* and *repenser* form a couplet in the sonnet following. See also Ronsard's sonnet to Cassandre, "*Pipé d'Amour ma Circe enchanteresse*" (Ed. Marty-Laveaux, Vol. I, p. 35), in which the rhymes of the tercets *troupeau, peau, caute*; *cerueau, nouveau, faute* should be considered as CCD EED. The difference in the fullness of the rhyme, and the fondness of both of these authors for these particular tercet-forms cited, bring one to this conclusion.

Having explained this point, it is now time to study the sonnet-forms in use among the French poets of the sixteenth century. It seems appropriate to begin with Saint-Gelais, as he is probably the first to use this poetic form.

II. MELLIN DE SAINT-GELAIS.

Mellin, written also Melin, Merlin or Melusin, de Saint-Gelais, illegitimate son, or perhaps only nephew of Octavien de Saint-Gelais, was born, according to Blanchemain, November 3, 1487,¹ at Angoulême. He received an excellent education in the ancient and modern languages, philosophy, the exact sciences, astrology, theology, horsemanship, and the use of arms and stringed instruments.

He studied law at Poitiers, and afterwards passed several years in the Italian universities of Bologna and Padua, whence, as has been stated already, he returned to France in 1515, at about the age of twenty-eight, determined to give himself over to a literary life. Being a man of great tact, clever, and fond of amusement, he knew how to gain the favor of the court. The king, Francis I, gave him the Abbey of Reclus, but, in spite of his clerical calling, he led a merry life, and took part in all of the gaieties of that amusement loving court. He was a warm friend of Clément Marot, to whom he clung throughout the latter's disgrace and exile. Through jealousy for Ronsard, a quarrel broke out between these two favorites, which was especially bitter from 1550 to 1552, although a reconciliation was affected later, and, in 1554, when Ronsard published his "*Bocage Royal*," Saint-Gelais addressed to him one of his best sonnets. In 1553, in the second edition of the "*Amours de Cassandre*," there appeared also a much less noteworthy sonnet by Saint-Gelais in praise of Ronsard: "*D'un seul malheur se peut lamentter celle.*" Saint-Gelais never, however, fully recovered from the overthrow he had sustained in his quarrel with Ronsard, and his position as chief court poet was lost forever. His death in October, 1558, was received by all literary France with expressions of deep regret.

The principal early editions of the works of Saint-Gelais are that of 1547, Lyon, Pierre de Tours, in-8°, 79 pages, and that of 1574, Lyon, Antoine de Harsy, in-8°, 253 pages.

The poet is seen to better advantage in some of his other compositions than in his sonnets. This may be said also of Marot.

¹ *Saint-Gelays, Melin de. Œuvres complètes avec un commentaire inédit de B. de La Monnoye, des remarques de MM. E. philippes-Beaulieu, R. Dezeimeris, etc. Édition revue, annotée et publiée par Prosper Blanchemain. Paris, Paul Daffis, 3 vol., 1873. Vol. I, p. 5.*

It was not until the poets of Pléiade laid hold of this form that it assumed a real beauty. Like a plant, it pined after its transplanting until its roots had become fixed in the new soil.

Some of the sonnets of Saint-Gelais are too free to bear quoting, although he is at his best in one of them : “*Je suis jaloux, je le veux confesser.*” Three of his sonnets are of particular interest, one, as it was the first to appear in printed form : “*Voyant ces monts de veue ainsi lointaine*”; one, for its literary style : “*Entrant le peuple en tes sacrez Bocages*”; and one, as it is the first sonnet rapporté in French literature : “*Du triste cœur voudrois la flamme esteindre.*”

The following was the only sonnet to appear in the first edition of the works of Saint-Gelais :

“Voyant ces monts de veue ainsi lointaine,
Je les compare à mon long desplaisir :
Haut est leur chef, et haut est mon désir,
Leur pied est ferme, et ma foy est certaine.
D'eux maint ruisseau coule, et mainte fontaine :
De mes deux yeux sortent pleurs à loisir ;
De fort s'ousspirs ne me puis dessaisir,
Et de grands vents leur cime est toute plaine,
Mille troupeaux s'y promènent et paissent,
Autant d'Amours se couvent et renassent
Dedans mon cœur, qui seul est leur pasture.
Ils sont sans fruct, mon bien n'est qu'aparence,
Et d'eux à moy n'a qu'une difference,
Qu'en eux la neige, en moy la flamme dure.”¹

This sonnet, as Torraca points out,² is imitated from the following by Sannazaro :

“Simile a questi smisurati monti
E l'aspra vita mia colma di doglie.
Alti son questi, ed alte le mie voglie :
Di lagrime abbond'io, questi di fonti.
Lor han di scogli le superbe fronti,
In me duri pensier l'anima accoglie :
Lor son di pochi frutti, e molte foglie,
I'ho pocchi effetti a gran speranza aggionti.

¹ Sainct-Gelays, Melin de. Œuvres complètes, etc. Edition revue, annotée et publiée par Prosper Blanchemain. Paris, Paul Daffis, 3 vol., 1873. Vol. I, p. 78.

² Torraca, Francesco. Gl'imitatori stranieri di Jacopo Sannazaro. Ricerche di Francesco Torraca. Roma, E. Loescher e C°, 2^a ed., 1882. p. 32.

Soffian sempre fra lor rabbiosi venti,
 In me gravi sospiri esito fanno :
 In me si pasce Amore, in lor armenti.
 Immobile son io, lor fermi stanno :
 Lor han di vaghi augelli dolci accenti,
 Ed io lamenti di soverchio affanno."

The following sonnet was one of the pledges of reconciliation between Ronsard and Saint-Gelais, and is the best of the latter's compositions in this form of verse :

"SONNET À PIERRE DE RONSARD, SUR SON LIVRE INTITULÉ :
les Bocages.

"Entrant le peuple en tes sacrez Bocages,
 Dont les sommets montent jusques aux nues,
 Par l'espesseur des plantes incognues
 Trouvoit la nuict au lieu de frais ombrages.
 Or te myrant le long des beaux rivages,
 Où les Neuf Sœurs à ton chant sont venues,
 Herbes et fructs et fleurettes menues,
 Il entrelace en cent divers ouvrages.
 Ainsy, Ronsard, ta trompe clair sonnante
 Les forests mesme et les monts espouvante,
 Et ta guiterre esjouit les vergiers.
 Quand il te plaist tu esclaires et tonnes ;
 Quand il te plaist doucement tu resonnes,
 Superbe au ciel, humble entre les bergiers."

On page 300 of Vol. I of the edition of Saint-Gelais by Blanchemain, one finds the following sonnet in *vers rapportés* :

"SONNET XVI.

Du triste cœur voudrois la flamme esteindre,
 De l'estomach les flesches arracher,
 Et de mon col le lien destacher,
 Qui tant m'ont peu brusler, poindre et estraindre.
 Puis l'un de glace et l'autre de roc ceindre,
 Le tiers de fer appris à bien trancher,
 Pour amortir, repousser et hacher,
 Feux, dards, et noeuds, sans plus le devoir craindre.
 Et les beaux yeux, la bouche, et main polie,
 D'où vient chaleur, traict et reth si soudaine,
 Par qui Amour m'ard, me poind, et me lie :
 Voudrois tourner yeux en claire fontaine,
 L'autre en deux brins de coral joints ensemble,
 L'autre en yvoire à qui elle ressemble."

¹ Ed. by Blanchemain, Vol. III, p. 112.

The note by La Monnoye (Vol. I, p. 301) is of interest : "Du Bellay en a fait un (that is to say *sonnet rapporté*), le XV^e de son *Olive* ; il l'a emprunté de Martelli, et, si l'on en croit Pasquier, Tabourot et Colletet, ce seroit le premier de cette espèce en notre langue. Celui de Saint-Gelais doit être antérieur. Le mérite de l'ancienneté est mince, les vers rapportés ne servant qu'à gâter la versification."

The small poems of fourteen lines, which do not follow the sonnet-laws, as the one on page 207, Vol. I, or the one on page 147, Vol. II, of the edition by Blanchemain, cannot be considered as sonnets.

Drawing our conclusions from the edition cited, we find that Saint-Gelais wrote in all twenty-two sonnets, distributed as follows :

VOL. I.

- p. 78, —I—“*Voyant ces monts de veue ainsi lointaine.*”
pp. 280-301,—I6—“SONNETS.”

VOL. II.

- p. 254, —I—“GRACE A DIEU.”
p. 262, —I—“SONNET A CLEMENT MAROT.”
p. 293, —I—“EPITAPHE DE MARIE COMPANE.”
p. 300, —I—“A NICOLAS DE HERBERAY.”

VOL. III.

- p. 112, —I—“SONNET A PIERRE DE RONSARD.”

The one known as Sonnet IV (Vol. I, p. 284) : “*Non feray, je n'en feray rien ;*” is so irregular as scarcely to merit the name of sonnet. It has the rhyme-scheme ABAB BCCD DEE FEF. Of his 21 remaining sonnets,

9 have the rhyme-scheme	ABBA	ABBA	CDC	EED
3 (Vol. I, pp. 287, 296, 299)	ABBA	ABBA	CDD	CEE
3 (Vol. I, p. 300; Vol. II, pp. 262, 293)	ABBA	ABBA	CDC	DEE
1 (Vol. II, p. 300)	ABBA	ABBA	CDE	CDE
1 (Vol. II, p. 254)	ABBA	ABBA	CDC	EDE
2 (Vol. I, pp. 283, 290)	ABBA	ABBA	CDC	DCD
1 (Vol. I, p. 288)	ABBA	ABBA	CCD	CCD
1 (Vol. I, p. 280)	ABBA	ABBA	CDC	DDC

These 21 sonnets are of 10 syllable verse. The irregular sonnet is of 8 syllable verse.

It may be seen that Saint-Gelais followed the purely Italian forms in over half of his sonnets.

There are several errors in the sonnet-forms attributed to Saint-Gelais by E. W. Wagner, in his work upon this poet,¹ which may be merely typographical, but are misleading. Wagner bases his conclusions upon the edition by Blanchemain. The tercet-form of the sonnet on page 262, Vol. II, is not, then, CDE DEE, but CDC DEE; the one on page 287, Vol. I, is not CDD CEC, but CDD CEE; and the one on page 296, Vol. I, is not CDD CEC, but again CDD CEE. It is preferable also, for reasons stated in Chapter I, to consider the tercets of the sonnet on page 285 of Vol. I as CCD EED, and not BBC DDC, as does Wagner.

Farther on in the work mentioned is the following statement : "Streng genommen hat Saint-Gelais die französische Reimfolge der Terzette in seinen 24 Sonetten zehnmal angewendet, während Marot sie in seinen 9 Sonetten stets beobachtet (auch DDE FEF und CCD CCD widersprechen derselben nicht)." Saint-Gelais, however, wrote only 22 sonnets, and Marot, 10, instead of 9. The following statement is also erroneous : "Nach Lubarsch gibt es heute 14 zulässige Formen des Sonetts, unter welchen ABBA ABBA CCD EDE für die vollendetste gilt; die zweite Hauptform ist ABAB ABAB CCD EED, welche auch Saint-Gelais bezüglich der Terzette zweimal anwendet." Saint-Gelais used this tercet-form nine times, and not simply twice. On page 34 of the same work Wagner speaks of Sonnet III (Vol. I, p. 283, Ed. Blanchemain): "*D'un présent de roses,*" as "das einzige nicht regelmässige,—sinnlich und anstössig, wie auch (IV) : Abgewiesene Zudringlichkeit." But Sonnet III is perfectly regular, having the rhyme-scheme ABBA ABBA CDC DCD, nor is it the least "sinnlich und anstössig," while Sonnet IV is both irregular and objectionable.

Saint-Gelais, of course, observes no rule for the alternation of masculine and feminine rhymes. Compare (Vol. I, p. 281) the sonnet : "*Si l'amitié chaste, honnable et saint,*" in which all of the rhymes of the quatrains are feminine ; the sonnet (Vol. I, p. 283): "*Ces roses-ey par grande nouveauté,*" in which all of the quatrain rhymes are masculine ; the sonnet (Vol. I, p. 288):

¹ Wagner, Ernst Winfrid. *Mellin de Saint-Gelais. Eine litteratur-und sprachgeschichtliche Untersuchung.* Ludwigshafen a. Rh. Druck von August Lauterborn, 1893. pp. 110-111.

"*Il n'est point tant de barques à Venise,*" which is entirely of feminine rhymes; and sonnet X (Vol. I, p. 294), "*Après l'heureuse honorable conquête,*" the rhymes of which are likewise all feminine. These are but few of the many instances of the violation of this law, which was destined later to become ironclad.

None of the sonnets of Saint-Gelais are difficult to classify as to rhyme-scheme, for even the sonnet on page 285 of Vol. I scarcely offers any difficulties of the sort, as Saint-Gelais always rhymes accurately such endings as *-é*, *-er*, *-ez*, etc., in his sonnets. It is, therefore, hardly necessary to state that the writer has considered the couplet *contribué*, *diminué*, of the tercets, as differing from *dorté*, *décoloré*, *honré*, *elabouré*, of the quatrains.

III. CLÉMENT MAROT.

Clément Marot, son of Jean Marot, was born at Cahors in, or about, 1495. His education was largely neglected. He belonged to the troupe of the *Enfants Sans Souci*, tried the study of law, and, in 1519, entered as page the court of Marguerite de Valois. In 1524 he followed Francis I to Italy. It was not until five years after this expedition that Marot wrote his first sonnet, if the date of 1529 is correct. Encouraged, perhaps by Marguerite de Valois, Marot embraced too warmly the mouvement of the Reformation, and was successively imprisoned and banished, until the time of his death at Turin in 1544.

His style is at its best in the rondeau, the madrigal, and especially the epigram, in which he could indulge at will his *verve gauloise*. Most of his sonnets are stiff and unwieldy.

The following sonnet is of interest merely on account of the date of 1529, which the Abbé Lenglet-Dufresnoy assigns to it in the chronology found in his edition of Marot (LaHaye, Gosse et Neaulme, 4 vol. in—4°, 1731), and because it is claimed by many to be the first French sonnet. Marot called it an epigram. Is it not strange that he did not give it the name of *sonnet*, if he were thus introducing a new form?

"EPIGRAMME CXIV.

Pour le may planté par les imprimeurs de Lyon devant le logis du seigneur Trivulse. (1529.)

Au ciel n'y a ne planette ne signe
Qui si a pointe sicut gouverner l'année
Comme est Lyon la cité gouvernée
Par toy, Trivulse, homme cler et insigne.
Cela disons pour ta vertu condigne
Et pour la joye entre nous demenée
Dont tu nous as la liberté donnée,
La liberté, des tresors la plus digne.
Heureux vieillard, les gros tambours tonnans,
Le may planté, et les fiffres sonnans,
En vont louant toy et ta noble race.
Or pense donc que sont vos voulentez,
Veu qu'il n'est rien, jusque aux arbres plantez,
Qui ne t'en loue ou ne t'en rende grace.¹"

¹ Marot, Clément. Œuvres complètes de Clément Marot. Revues sur les éditions originales avec préface, notes et glossaire par M. Pierre Jannet. Paris, Lemierre, 4 vol., 1873-1876. Vol. III, p. 59.

The best of his remaining sonnets are the six translated from Petrarch, of which the following is an example. It is to be found on page 150, Vol. III, of the edition Jannet-Lemerre of the complete works of Clément Marot :

V.

“GLI ANGELI ELETTI E L'ANIME BEATE.

Le premier jour que trespassa la belle,
 Les purs espritz, les anges precieux,
 Sainctes et saintcz, citoyens des haultz cieulx,
 Tout esbahys vindrent à l'entour d'elle.
 Quelle clarté, quelle beauté nouvelle,
 (Ce disoient ilz) apparoist à noz yeulx ?
 Nous n'avons veu du monde vicieux
 Monter ça hault encor une ame telle.
 Elle, contente avoir changé demeure,
 Se paragonne aux anges d'heure à heure,
 Puis coup à coup derriere soy regarde
 Si je la tuy : il semble qu'elle attend ;
 Dont mon desir ailleurs qu'au ciel ne tend,
 Car je l'oy bien crier que trop je tarde.”

The Italian original of this sonnet is No. LXXIV “*In Morte di Madonna Laura*,”¹ which is quoted here for the sake of comparison :

“SONETTO LXXIV.

Gli angeli eletti e l'anime beate
 Cittadine del cielo, il primo giorno
 Che Madonna passò, le fur intorno
 Piene di maraviglia e di pietate.
 Che luce è questa, e qual nova beltate ?
 Dicean tra lor ; perch'abito si adorno
 Dal mondo errante a quest'alto soggiorno
 Non salì mai in tutta questa etate.
 Ella contenta aver cangiato albergo,
 Si paragona pur coi più perfetti ;
 E parte ad or ad or si volge a tergo
 Mirando s'io la seguo, e par ch'aspetti :
 Ond'io voglie e pensier tutti al ciel ergo ;
 Perch'io l'odo pregar pur ch'i' m'affretti.”

¹ Petrarca, Francesco. *Rime di Francesco Petrarca con l'interpretazione di Giacomo Leopardi e con note inedite di Eugenio Camerini.* Milano, Edoardo Sonzogno, 1890. p. 319.

Basing our conclusions upon the above mentioned edition of the works of Clément Marot by Jannet, we find that Marot wrote ten sonnets, distributed as follows :

VOL. I.

- p. 116, —1—“*Retirez-vous, bestiaulx eshonteuz.*”

VOL. III.

- p. 59, —1—“*Au ciel n'y a ne planette ne signe*”—EPIGRAMME CXIV.

- p. 62, —1—“*Adolescens qu'il a peine avez prise*”—EPIGRAMME CLII.

- p. 76, —1—“*Me souvenant de tes graces divines*”—EPIGRAMME CLXXXVII.

- pp. 148-151,—6—“**SIX SONNETZ DE PETRARQUE SUR LA MORT DE DAME LAURE.**”

Of these 10 sonnets

8 have the rhyme-scheme

ABBA ABBA CCD EED

1 (Vol. III, p. 76)

ABBA ABBA CCD CCD

1 (Vol. I, p. 116)

ABBA ACCA DDE FEF

All 10 are of 10 syllable verse.

As may be seen from this table, Marot is the author of one irregular sonnet. The rest are perfectly regular, and in every instance he has disposed the tercets according to the form that has since come to be adopted in France as the most harmonious, namely, that form beginning with two *rimes plates*.

Marot so far disregarded the alternation of masculine and feminine rhymes that he wrote two sonnets entirely of feminine rhymes (Vol. III, pp. 76 & 149). He did not observe the rule, later insisted upon by Boileau, that no word should be repeated : notice the second quatrain of the sonnet “*Au ciel n'y a ne planette ne signe*,” in which the word *liberté* occurs twice. Nor did he always complete the thought at the end of each division of the sonnet: notice the sonnet “*Des plus beaulx yeulx et du plus clair visage*” (Vol. III, p. 151), the second quatrain of which ends thus :

“De celle qui du chef jusqu' aux tallons
Sembloit divin plus qu'humain personnage,”

while the first words of the first tercet complete the thought as follows :

“Je prenois vie.”

None of the sonnets of Marot are difficult to classify as to rhyme-scheme.

IV. JEAN DORAT.

It is not by virtue of his poetry that Jean Dorat thus heads the list of members of the Pléiade, for his French poetry, at least, is unwieldy and inharmonious, but, in addition to the antecedence of his birth, his title of teacher or master of these poets might well place him at their head. "He had blessed and baptised them all at their departure : he countersigned their books with his praises," says Sainte-Beuve.¹

After they had left his instruction he was still their friend and helper. They came to him constantly for his advice, and enrolled him in the chosen seven of the Pléiade. He had that rare gift among teachers of making himself loved as well as respected. His is the glory of stimulating genius. His own works, though most learned, lack fire and life.

The name of his family was Dinemandy, signifying *dîne matin*, but Jean chose the name of d'Aurat, from the Latin *Auratus*, as more befitting his rank of poet. Posterity has still further modified this name to Dorat.

Jean Dorat, or D'Aurat, was born, probably at Limoges, in, or about, 1508. He came to Paris, and was appointed by Francis I preceptor of his pages. He became later directeur of the Collège de Coqueret, and, in 1560, obtained the chair of Greek at the Collège Royal. He received from Charles IX the title of *Poeta regius*. His works, under the title of "*Poematio*," were published at Paris in 1586, in-8°. He died at Paris, November 1, 1588.

His sonnets are extremely mediocre in literary value, but, since to Jean Dorat is attributed the introduction into France of the *sonnet anagramme*, it may be well to quote here the following:

"SONET SVR L'ANAGRAME DE CLOVIS HESTEAV.

Le ver qui sçait filer plus delié son estame,
(Que la fiere aragné :) à sa trame pendant,
Nay d'vn germe menu croist la feuille rongeant,
Des amans consommez par le Lion infame :
Puis bastit sa fusee, & ceurant tant s'enflame
A son tapis velu subtil le façonnant,

¹ Sainte-Beuve, C. A. *Tableau de la poésie française au XVI^e siècle*; ed. par J. Troubat. Paris, 2 vol., 1876. Vol. I, p. 161.

En tel trait Damasquin qu'on luy va ordonnant,
 Qu'en fin cellée au Ciel s'enuolle sa belle ame.
 Le deuin de sa mort d'vn coque d'œuf né,
 D'œuf se fait vn poucin, & de poucin, orné
 D'vn blanc duet, son chant hausse iusques au polle.
 Socrate vit dormant vn signe à luy donné,
 Pousser iusques au Ciel vn chant haut entonné :
 Et veillant i'en voy vn qui vif HAVT ES CIEVX VOLLE. ^{'''}

Dorat wrote, according to the edition of his poems by Marty-Laveaux, fifteen sonnets, distributed as follows :

- p. 9, —I—“ AV ROY ”
- pp. 48-52,—9—“ NEVF CANTIQUES OV SONETZ DE LA PAIX.”
- p. 52, —I—“ A TRES-ILLVSTRES PRINCE ET PRINCESSE ESPOVSEZ.”
- p. 62, —I—“ AV TRES ILLVSTRE PRINCE, ET REVERENDISS. CARDINAL DE LORRAINE.”
- p. 63, —I—“ SONET SVR LE NOM DE LA ROYNE.”
- p. 67, —I—“ SONET SVR L'ORACLE DE PAN.”
- p. 68, —I—“ SONET SVR L'ANAGRAME DE CLOVIS HESTEAV.”

Of these 15 sonnets

8 have the rhyme-scheme

1 (p. 48, Sonnet 2)

1 (p. 48, Sonnet 1)

2 (p. 50, Sonnet 6; p. 67)

2 (p. 52, p. 62)

1 (p. 63)

ABBA ABBA CCD CCD

ABBA ABBA CDD CDD

ABBA ABBA CDD CDD

ABBA ABBA CCD EED

ABBA ABBA ACC ACC

ABBA ACCA DDE DDE

12 of these sonnets are of 12 syllable verse ; 3 (pp. 48¹, 52, 62) are of 10 syllable verse.

Dorat observes no rule for the alternation of masculine and feminine rhymes, nor for the completion of the sense in each sonnet division, nor the more puerile rule prohibiting the repetition of any word.

¹Dorat, Jean. Œuvres poétiques (pub. par Marty-Laveaux dans la Pléiade fr., Vol. V). Paris, Lemierre, 1875. p. 68.

V. PONTUS DE THYARD.

Pontus de Thyard, written also Tyard and Thiard, was born in 1521 at the Château de Bissy in the Mâconnais. His parents were Jean de Thyard and Jeanne de Gannay, daughter of Jean de Gannay, chancellor of France.

He studied at the *Université de Paris*. Under Henry III he became almoner, and later bishop of Chalon-sur-Saône. He was one of the initiators of the great mouvement of the Renaissance in France. His friend and fellow-poet, Ronsard, believed him to be the importer of the sonnet into France. It has been demonstrated already that this honor lies between Saint-Gelais and Marot, with the probabilities in favor of the former. In the dedication of the edition of 1573 of his "*Erreurs amoureuses*," Pontus de Thyard speaks of "ceste longue continuation commencée il y a trente ans," which would make the earliest date of its composition, 1543. The first edition of "*Les Erreurs*" bears the date of 1549, which date may be read also upon the frontispiece of du Bellay's "*Oliue*." By this title of "*Les Erreurs amoureuses*" the author makes allusion to his name of Pontus (Pontus was one of the wandering Knights of the Round Table).¹ It is a collection of sonnets, songs, odes, epigrams, etc., largely devoted to complaints against the cruelty of his love Pasithée. These poems are filled with *conceitti*, after the style of Petrarch and his followers. References to Mythology are frequent. Thyard was the most reserved, the most moral of the poets of his epoch.² He died September 23, 1605, the last survivor of that famous Pléiade of which he was a member.

"*Les Erreurs amoureuses*," his largest collection of sonnets, are divided into three books, the first containing seventy sonnets, the second, thirty-six, and the third, thirty-three. Pontus de Thyard must have been passionately fond of music, for in the following sonnet he speaks as no one but a great lover of music would.

¹Sainte-Beuve, C. A. *Tableau de la poésie française au XVI^e siècle*; ed. par J. Troubat. Paris, 2 vol., 1876. Vol. I, p. 161, Note 2.

²Vapereau, G. *Dictionnaire universel des littératures*. Paris, Hachette et Cie., 1876. p. 1974.

“LIVRE SECOND, XXIIII DES ERREURS.

Leut, qui vn temps pour des-aigrir ma peine
 M'accompagnois en ce lieu solitaire :
 Leut, doux soulas, fidele secretaire
 De la douleur, dont mon ame estoit pleine :
 Combien de fois ay-ie ouï Philomene
 Pour escouter tes sons mourans se taire ?
 Puis tout soudain tes regrets contrefaire
 Aux doux accents du grief dueil qu'elle meine ?
 Tu fuz l'organe à mes pleints douloureux :
 Et maintenant, que tu sers, bien-heureux,
 D'honneste esbat à ces deux mains d'iuoire,
 Sers moy d'espie ; au-moins sçache s'il reste
 Dans l'estomac (ton riche appui) celeste
 Quelque de moy souspirante memoire.”¹

This is one of the best sonnets in the collection (“*Les Erreurs*”).

His next largest collection of sonnets is that entitled “*Sonnets d'Amour*,” in which one notices a Platonic feeling and a self assurance not to be found in “*Les Erreurs amoureuses*. ” There are, among other poems, twenty-one sonnets in this collection. They appeared for the first time in 1573, and are no longer addressed to Pasithée, but, in all probability, to Claude-Catherine de Clermont de Vivonne, comtesse de Retz, as Marty-Laveaux points out (Notice p. XX). Some of these sonnets were written as early as 1569, when the poet was at least forty-eight years old. The best of this collection, and, in fact, the best of all of Thyard’s compositions of this sort, is the following beautiful sonnet, number VI of his “*Sonnets d'amour*”:

“Pere du doux repos, Sommeil pere du songe,
 Maintenant que la nuit, d’vne grande ombre obscure,
 Faict à cet air serain humide couverture,
 Vien, Sommeil désiré & dans mes yeux te plonge.
 Ton absence, Sommeil, languissement alonge,
 Et me fait plus sentir la peine que i'endure.
 Viens, Sommeil, l'assoupir & la rendre moins dure,
 Viens abuser mon mal de quelque doux mensonge.
 Ia le muet Silence vn esquadrion conduit,
 De fantosmes ballans dessous l'aueugle nuict,
 Tu me dedaignes seul qui te suis tant deuot !
 Vien, Sommeil désiré, m'envirronner la teste,
 Car, dvn vœu non menteur, vn bouquet ie t'appreste
 De ta chere morelle, & de ton cher pauot.”²

¹Tyard, Pontvs de (Seignevr de Bissy). Les Œuvres poetiques (par Marty-Laveaux dans la Pléiade fr., Vol. V).. Paris, Lemerre, 1875. p. 88.

²Ibid. p. 166.

The third largest group of sonnets is that to be found among the “*Douze fables de fleuves ou fontaines*.” These sonnets are entitled epigrams. There are, as is evident, twelve of them. They are, as their title also suggests, fables of rivers or fountains, and are, of course, filled with mythological references.

Besides the sonnets already mentioned, Pontus de Thyard wrote four others, making in all one hundred and seventy-six, distributed, according to the edition by Marty-Laveaux, as follows :

p. 7,	—1—“ <i>VORV.</i> ”
pp. 11-60,	—70—“ <i>LIVRE PREMIER DES ERREVRS AMOVREVSSES.</i> ”
pp. 67-97,	—36—“ <i>LIVRE SECOND DES ERREVRS AMOVREVSSES.</i> ”
pp. 101-119,	—33—“ <i>LIVRE TROISIEME DES ERREVRS AMOVREVSSES.</i> ”
pp. 163-180,	—21—“ <i>SONNETS D'AMOVR.</i> ”
pp. 202-223,	—12—“ <i>DOVZE FABLES DE FLEVVES OV FONTAINES.</i> ”
p. 225,	—2—“ <i>A MAISTRE ANTOINE DV MOVLIN.</i> ” “P. D. T. Sonet.”
p. 226,	—1—“ <i>EN CONTEMPLACION DE DAME LOVIZE LABÉ.</i> ”

Of the 139 sonnets of “*LES ERREVRS AMOVREVSSES*”

117 have the rhyme-scheme	ABBA ABBA CCD EED
9	ABBA ABBA CCD DEE
2 (pp. 26-XIX, 30-XXIII)	ABBA ABBA CDE CDE
2 (pp. 12-III, 32-XXV)	ABBA ABBA CDE DCE
1 (p. 70-VI)	ABBA ABBA CDE EDC
1 (p. 102-II)	ABBA ABBA CCD EDE
1 (p. 103-V)	ABBA ABBA CDC DCD
1 (p. 67-I)	ABBA ABBA CCD DCD
1 (p. 69-V)	ABBA BAAB CCD EED
1 (p. 86-XX)	ABBA ABBA CCB DDB
1 (p. 76-XII)	ABBA ABBA AAC DDC
2 (pp. 26-XVIII, 44-XLI)	ABBA ABBA CDA CDA

138 of these sonnets are of 10 syllable verse; 1 (p. 116-XXVIII) is of 12 syllable verse.

Of the 21 “*SONNETS D'AMOVR*”

19 have the rhyme-scheme	ABBA ABBA CCD EED
1 (p. 167-VIII)	ABBA ABBA CCD EDE
1 (p. 176-XV)	ABBA ABBA CDD CEE

All 21 are of 12 syllable verse.

Of the “*DOVZE FABLES DE FLEVVES OV FONTAINES*”

11 have the rhyme-scheme	ABBA ABBA CCD EED
1 (p. 215)	ABBA ABBA CCD DEE

All 12 are of 12 syllable verse.

Of the remaining sonnets all

4 have the rhyme-scheme	ABBA ABBA CCD EED
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All 4 are of 10 syllable verse.

RÉSUMÉ.

Of the 176 sonnets of Pontus de Thyard

151 have the rhyme-scheme	ABBA ABBA CCD EED
10	ABBA ABBA CCD DEE
2 (pp. 26-XIX, 30-XXIII)	ABBA ABBA CDE CDE
2 (pp. 102-II, 167-VIII)	ABBA ABBA CCD EDE
2 (pp. 12-III, 32-XXV)	ABBA ABBA CDE DCE
1 (p. 176-XV)	ABBA ABBA CDD CEE
1 (p. 70-VI)	ABBA ABBA CDE EDC
1 (p. 103-V)	ABBA ABBA CDC DCD
1 (p. 67-I)	ABBA ABBA CCD DCD
1 (p. 69-V)	ABBA BAAB CCD EED
1 (p. 86-XX)	ABBA ABBA CCB DDB
1 (p. 76-XII)	ABBA ABBA AAC DDC
2 (pp. 26-XVIII, 44-XLI)	ABBA ABBA CDA CDA

142 of these sonnets are of 10 syllable verse ; 34 are of 12 syllable verse.

Thyard observes no rule for the alternation of masculine and feminine rhymes, nor any prohibiting the repetition of words, but, in general, completes the thought in each division of the sonnet.

SONNETS DIFFICULT TO CLASSIFY AS TO RHYME-SCHEME, OWING TO PECULIARITIES OF RHYME.

(See Chapter I, "The French Sonnet of the Sixteenth Century.")

"DES ERREURS AMOVREVSES. LIVRE PREMIER."

p. 13—Sonnet III. The couplet *destinée, damnée*, of tercets, differs from *pensée, délasse*, *blessée, addressée*, of quatrains.

p. 18—Sonnet XI. The couplet *nourrir, mourir*, of tercets, differs from *desplaisir, désir, saisir, choisir*, of quatrains.

p. 21—Sonnet XIII. The couplet *aimé, estimée*, of tercets, differs from *lassée, passée, trespassée, pensée*, of quatrains.

p. 45—Sonnet XLIII. The couplet *office, service*, of tercets, differs from *commise, esprise, prise, attise*, of quatrains.

"LIVRE SECOND."

p. 72—Sonnet VII. The couplet *yurongne, s'eslongne*, of quatrains, rhymes with *tesmoigne, l'empoigne*, also of quatrains.

- p. 85—Sonnet XIX. The couplet *lite, dedile*, of tercets, differs from *tournée, iournée, d'année, emprisonnée*, of quatrains.

“LIVRE TROISIÈME.”

- p. 102—Sonnet II. The couplet *Heleine, Romaine*, of quatrains, rhymes with *Egyptienne, sienne*, also of quatrains.
 p. 117—Sonnet XXX. The couplet *mains, Romains*, of tercets, differs from *Cypriens, liens, Paphiens, biens*, of quatrains.

“SONNETS D'AMOVR.”

- p. 163—Sonnet I. The couplet *enlacé, glacié*, of tercets, differs from *beauit, arresté, liberté, iecté*, of quatrains.
 p. 164—Sonnet II. The couplet *harangue, langue*, of quatrains, rhymes with *mange, louange*, also of quatrains.
 p. 165—Sonnet V. The couplet *vœux, feux*, of tercets, differs from *Cieux, gracieux, oieux, yeux*, of quatrains.
 p. 210—“**EPICRAME DV FLEVVR PHASIS.**” The couplet *tombee, desrobee*, of tercets, differs from *haussee, pensee, embrassee, laissee*, of quatrains.

VI. PIERRE DE RONSARD.

Pierre de Ronsard was born at the Château de la Poissonnière in the Vendômois in, or about, 1524. Marty-Laveaux¹ points out the mistake that Binet makes (p. 1638) in assigning as the date of the birth of Ronsard "*vn Samedy II. de Sept. 1524, Auquel iour, le Roy François I. fut pris devant Pavie,*" for, as Marty-Laveaux points out, in neither 1524 nor 1525 was the eleventh of September a Saturday. In the former year it came on a Sunday, and in the latter, on a Monday. He concludes that it is safe to assign a date near that of the battle of Pavia, which took place February 24, 1525, as Ronsard constantly refers the date of his birth to that event, which comparison flattered his imagination and his vanity.

He was the son of Louis de Ronsard², knight of the order of *Saint-Michel*, and of Jeanne de Chandrier. At nine years of age he was sent to the Collège de Navarre. He followed later Jacques V to Scotland, and spent three years in the British Isles. At the age of eighteen, while on an expedition to Italy under the orders of Langey du Bellay, he became suddenly deaf. This infirmity forced him to renounce his diplomatic career, and to devote himself to letters. For seven years he studied under Jean Dorat and Adrien Turnèbe at the Collège de Coqueret. Among his friends and fellow-pupils were Antoine de Baïf, Remi Belleau, and Joachim du Bellay, who later became associated with him in the famous *Pléiade*, of which he is justly reckoned chief.

Among his protectors and admirers were many crowned heads, Henry II, Francis II, Charles IX, Henry III of France, Elizabeth of England, and Mary Queen of Scots. Ronsard died at the priory of *Saint-Cosme-lez-Tours*, December 27, 1585, and all France put on mourning at his death.

As the Lafonds declare in their work upon Dante, Petrarch, Michael Angelo, and Tasso,³ Ronsard was more Italian in a way than French. He sought to improve his own imperfect language

¹ Ronsard, Pierre de. *Oeuvres de P. de Ronsard gentilhomme vandomois, avec une Notice biographique et des Notes par Ch. Marty-Laveaux.* Paris, A. Lemerre, 6 vol. in—8°, 1887–1893. Vol. VI, Notice, p. XI.

² Lafond, Ernest, et Lafond, Edmond. *Dante, Pétrarque, Michel-Ange, Tasse—sonnets choisis.* Paris, 1848. p. 393.

by introducing Greek and Latin, and especially Italian turns of speech. Tasso formed a friendship with Ronsard during his stay in France, and praised him highly in one of his dialogues. Ronsard gave to France many new rhythms. Théodore de Banville says of him : " L'abus de la pompe, du grandiose, de l'image, en un mot, tel est le grand reproche adressé sans relâche à Ronsard Ronsard n'a pas connu le doute railleur, l'esprit incisif et ironique ; il est tout enthousiasme, et par cela même il prouve qu'il est né poète." ¹

Delvau, who has a truly poetic appreciation, says of Ronsard, " Le plus illustre des sonneurs de sonnets, c'est Ronsard, Pierre de Ronsard,—celui que ses contemporains ont appelé si respectueusement ce *grand monsieur de Ronsard*, et qui fut vraiment le prince des poëtes, si d'autres furent les poëtes des princes. . . . Ronsard, qu'on croyait enterré sous le dédai de Malherbe et des cuistres à sa suite, n'est pas mort tout entier ; la meilleure part de lui-même a échappé à la Vénus Libitine : la divine musique de ses vers remplira à jamais les oreilles de ses ondes sonores ; à jamais il sera la chanson des bouches amoureuses ! " ²

Ronsard published his "*Amours de P. de Ronsard Vendomois*" in 1552, in one octavo volume of 239 pages, which bore as frontispiece a portrait of Cassandre at the age of twenty. The first edition of his "*Oeuvres*" appeared at Paris, "chez Gabriel Buon," in 1560, in four volumes in-16.

Ronsard wrote in all, according to the edition by Marty-Laveaux, seven hundred and five sonnets, considerably more than Veyrières assigns to him in the following words : " Il avait fait plus de quatre cents sonnets, dont plusieurs sont trop libres." ³ It is true that several of his sonnets are too *libres*, but as a whole they are far from indelicate, and, in judging even those that shock the modern ear, one must consider the liberty of language of the time in which he lived.

¹ Banville, Théodore de. *Petit traité de poésie française* (Nouv. ed.). Paris, Charpentier, 1883, in—12. pp. 291, 293.

² Delvau, Alfred. *Les sonneurs de sonnets 1540—1866*. Paris, Bachelin-Deflorenne, 1885, in—8°. pp. 11, 28.

³ Veyrières, Louis de. *Monographie du sonnet. Sonnettistes anciens et modernes suivis de quatre-vingts sonnets*. Paris, Lib. Bachelin-Deflorenne, 2 vol., 1869. Vol. I, p. 108.

The names of the ladies whom Ronsard celebrates most are Cassandre, Marie, Astrée, and Hélène.

Many of the two hundred and twenty-nine sonnets he composed in praise of his first love, Cassandre, are stiff, unnatural, and full of the conventionalities of his age. Imitations of Petrarch are frequent. Throughout these sonnets Ronsard scrupulously conceals the true name of the fair maiden of Blois, whose praises he sings under the poetic name of Cassandre.

The most graceful of his sonnets to Cassandre, and one of the most exquisite of all of his sonnets, is found on page 45 of Vol. I of the edition of his works by Marty-Laveaux :

“ Pren ceste rose aimable comme toy,
Qui sers de rose aux roses les plus belles,
Qui sers de fleur aux fleurs les plus nouuelles,
Dont la senteur me rauist tout de moy.
Pren ceste rose, & ensemble reçoy
Dedans ton sein mon cœur qui n'a point d'ailes :
Il est constant, & cent playes cruelles
N'ont empesché qu'il ne gardast sa foy.
La rose & moy differons d'vn'e chose :
Vn Soleil voit naistre & mourir la rose,
Mille Soleils ont veu naistre m'amour,
Dont l'action iamais ne se repose.
Que pleust à Dieu que telle amour enclose
Comme vne fleur, ne m'eust duré qu'vn iour.”

Among the eighty sonnets which comprise the “*Amours de Marie*” are some of the most beautiful of the sixteenth century. It is hard to choose among them, but the following two, the first addressed to his love during her life, and the second, after her death, are especially beautiful. The first to be found on page 147 of Vol. I of the edition by Marty-Laveaux :

“ Marie leuez-vous ma ieune paresseuse,
Ia la gaye Alouette au ciel a fredonné,
Et ia le Rossignol doucement iargonné
Dessus l'espine assis sa complainte amoureuse.
Sus debout allon voir l'herbelette perleuse,
Et vostre beau rosier de boutons couronné,
Et vos oeillets mignons ausquelz auiez donné
Hier au soir de l'eau d'vn'e main si songneuse.
Harsoir en vous couchant vous iurastes vos yeux
D'estre plus-tost que moy ce matin esueillée :

Mais le dormir de l'Aube aux filles gracieux
 Vous tient d'vn doux sommeil encor les yeux sillée.
 Ca ça que ie les baise & vostre beau tetin
 Cent fois pour vous apprendre à vous lever matin."

The one on the death of Marie is Sonnet IIII (Vol. I, p. 216, of the edition by Marty-Laveaux) :

"Comme on voit sur la branche au mois de May la rose
 En sa belle ieunesse, en sa premiere fleur
 Rendre le ciel jaloux de sa viue couleur,
 Quand l'Aube de ses pleurs au point du jour l'arrose :
 La grace dans sa fueille, & l'amour se repose,
 Embasmant les iardins & les arbres d'odeur :
 Mais batue ou de pluye, ou d'excessiue ardeur,
 Languissante elle meurt fueille à fueille déclose.
 Ainsi en ta premiere & ieune nouueauté,
 Quand la terre & le ciel honoroient ta beauté,
 La Parquie t'a tuee, & cendre tu reposes.
 Pour obseques reçoy mes larmes & mes pleurs,
 Ce vase plein de laict, ce panier plein de fleurs,
 Afin que vif & mort ton corps ne soit que roses."

Richaut says of this sonnet, "Certes ! voilà bien le plus ravissant petit poème qui se puisse imaginer. Est-il possible en effet d'avoir plus d'esprit, plus de fraîcheur, plus de grâce ; de s'approprier plus heureusement les formes pures de l'antiquité?"¹

Blanchemain² suggests that it is likely that the family name of Marie was du Pin, from the fact that Ronsard so frequently alludes to the pine tree in his poems. Ronsard loved at least two Maries, for he says :

"D'vne belle Marie, en vne autre Marie,
 BELLEAV, je suis tombé, & dire ne te puis
 De laquelle des deux plus amoureux ie suis."³

Nor indeed was his inconstant heart satisfied with only those who bore this name, for does he not say himself ?

¹ Richaud. *Histoire du sonnet, sa grandeur et sa décadence.* Cahors, Plantade, 1867, in—8°. p. 12.

² Ronsard, Pierre de. *Oeuvres complètes de P. de Ronsard.* Nouvelle édition. Publiée sur les textes les plus anciens avec les variantes et des notes par M. Prosper Blanchemain. Paris, P. Jannet, 1857-1867, 8 vol. Vol. VIII, p. 26.

³ Ed. Marty-Laveaux. Vol. VI, p. 18.

"*Je ne suis seulement amoureux de Marie,
Anne me tient aussi dans les liens d'Amour.*"¹

Now he celebrates in sixteen sonnets the charms of Astrée, pseudonym for a certain lady d'Estrées. Now it is Genèvre (perhaps the wife of the concierge of the prison of Saint-Marcel, Geneviève Raut²) who receives the honor of his favor.

The last of his mistresses, of whom he sings at length, is Hélène de Surgères. Ronsard names her twice.

His one hundred and forty-one sonnets to Hélène, though full of references to his *chef grison*, are none the less full of fire and passion. The following two are the best of this collection, and both of them are exquisite gems of sonnet literature :

"SONNETS POVR HELENE, LIVRE I.

XLIII.

*Comme vne belle fleur assise entre les fleurs,
Mainte herbe vous cueillez en la saison plus tendre
Pour me les enuoyer, & pour soigneuse apprendre
Leurs noms & qualitez, especes & valeurs.
Estoit-ce point afin de guarir mes douleurs,
Ou de faire ma playe amoureuse reprendre ?
Ou bien s'il vous plaisoit par charmes entreprendre
D'ensorceler mon mal, mes flames & mes pleurs ?
Certes ie croy que non : nulle herbe n'est maistresse.
Contre le coup d'Amour enueilly par le temps.
C'estoit pour m'enseigner qu'il faut dés la ieunesse,
Comme d'vn vsufruit, prendre son passetemps :
Que pas à pas nous suit l'importune vieillesse,
Et qu'Amour & les fleurs ne durent qu'vn Printemps."*³

"SONNETS POVR HELENE, LIVRE II.

XLIII.

*Quand vous serez bien vieille, au soir à la chandelle,
Assise aupres du feu, deuidant & filant,
Direz chantant mes vers, en vous esmerueillant,
Ronsard me celebroit du temps que i'estois belle.
Lors vous n'aurez seruante oyant telle nouuelle,
Desia sous le labeur à demy sommeillant,*

¹ Ed. Marty-Laveaux. Vol. VI, p. 8.

² See ed. of the works of Ronsard by Blanchemain, Vol. VIII, p. 27.

³ Ed. Marty-Laveaux. Vol. I, p. 282.

Qui au bruit de mon nom se s'aille resueillant,
 Benissant vostre nom de louange immortelle.
 Je seray sous la terre & fantôme sans os
 Par les ombres myrteux ie prendray mon repos :
 Vous serez au fouyer vne vieille accroupie,
 Regrettant mon amour & vostre fier desdain.
 Vieuze, si m'en croyez, n'attendez à demain :
 Cueillez dés aujourdhuy les roses de la vie." ¹

Paul Gaudin calls this "*le roi des sonnets français.*" ² It is the best known of Ronsard's sonnets. Scarcely less beautiful is the following :

"
 " Je vous enuoye vn bouquet que ma main
 Vient de trier de ces fleurs épanies :
 Qui ne les eust à ce vespre cueillies,
 Cheutes à terre elles fussent demain.
 Cela vous soit vn exemple certain
 Que vos beautez, bien qu'elles soient fleuries,
 En peu de temps cherront toutes flaitries,
 Et comme fleurs, periront tout soudain.
 Le temps s'en va, le temps s'en va, ma Dame,
 Las ! le temps non, mais nous nous en allons,
 Et tost serons estendus sous la lame :
 Et des amours desquelles nous parlons,
 Quand serons morts, n'en sera plus nouuelle :
 Pour ce aymez-moy, ce pendant qu'estes belle." ³

Colletet cites two sonnets as causing "vn grand bruit à leur naissance," ⁴ "*Va, Liure, va, desboucle la barriere,*" ⁵ and "*Le vieil Cothurne d'Euripide.*" ⁶

There is an example of the *sonnet rapporté* in the "*Amours de Cassandre*:" "*Le Destin veut qu'en mon ame demeure.*" ⁷

The 705 sonnets of Pierre de Ronsard are disposed as follows in the edition of his works by Marty-Laveaux :

¹ Ed. Marty-Laveaux. Vol. I, p. 316.

² Gaudin, Paul. *Du rondeau, du triolet, du sonnet.* Paris, J. Lemercier, 1870. p. 116.

³ Ed. Marty-Laveaux. Vol. VI, p. 7. *Le Recueil des Sonnets.*

⁴ Colletet, Guillaume. *Art poétique, discours du sonnet.* Paris, 1658, in —12°. p. 43.

⁵ Ed. Marty-Laveaux. Vol. I, p. 1.

⁶ Ed. Marty-Laveaux. Vol. VI, p. 266.

⁷ Ed. Marty-Laveaux. Vol. I, p. 10.

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- p. 1, —I—“A SON LIVRE.”
p. 2, —I—“VGEV.”
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CASSANDRE.”
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PARTIE. AMOVR DE MARIE.”
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prenant.”
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pp. 300-303, —6—“LES DERNIERS VERS DE P. DE RONSARD.”
pp. 307-431, —50—“APPENDICE. OEUVRES EN VERS.”

Of the 229 sonnets in the "AMOVRS DE CASSANDRE"

173 have the rhyme-scheme	ABBA	ABBA	CCD	EED
48	ABBA	ABBA	CCD	EDE
1 (Vol. I, p. 37)	ABBA	ABBA	CDC	DCD
3 (Vol. I, pp. 45, 95, 106)	ABBA	ABBA	CCD	CCD
3 (Vol. I, pp. 62, 84, 124)	ABBA	ABBA	CDC	DDC
1 (Vol. I, p. 31)	ABBA	ABBA	CCD	BBD

228 are of 10 syllable verse ; 1 (Vol. I, p. 37) is of 12 syllable verse.

Of the 80 sonnets in the "AMOVRS DE MARIE"

34 have the rhyme-scheme	ABBA	ABBA	CCD	EED
28	ABBA	ABBA	CCD	EDE
3 (Vol. I, pp. 135, 147, 157)	ABBA	ABBA	CDC	DEE
1 (Vol. I, p. 140)	ABBA	ABBA	CCD	DEE
5 (Vol. I, pp. 159, 187, 189, 216, 225)	ABBA	ABBA	CDC	DCD
1 (Vol. I, p. 131)	ABBA	ABBA	CCD	DCD
1 (Vol. I, p. 158)	ABBA	ABBA	CDD	CDC
3 (Vol. I, pp. 143, 148, 219)	ABBA	ABBA	CDC	DDC
1 (Vol. I, p. 185)	ABBA	ABBA	CCD	CCD
1 (Vol. I, p. 158)	ABAB	BABA	CCD	EED
1 (Vol. I, p. 155)	ABAB	BABA	CDC	DEE
1 (Vol. I, p. 141)	ABAB	BAAB	CCD	EED

75 are of 12 syllable verse ; 5 are of 10 syllable verse.

Of the 16 "SONNETS POVR ASTREE"

8 have the rhyme-scheme	ABBA	ABBA	CCD	EED
8	ABBA	ABBA	CCD	EDE

All are of 10 syllable verse.

Of the 141 "SONNETS POVR HELENE"

60 have the rhyme-scheme	ABBA	ABBA	CCD	EED
33	ABBA	ABBA	CCD	EDE
34	ABBA	ABBA	CDC	DCD
5 (Vol. I, pp. 268-XVI, 285-XLIX, 291-LX, 293-LXIII, 337- LXXIII)	ABBA	ABBA	CDC	DDC
1 (Vol. I, p. 319-XLIX)	ABBA	ABBA	CCD	CCD
3 (Vol. I, pp. 306-XXIII, 319-XLVIII, 331-LXXII)	ABBA	ABBA	CCD	DCD

1 (Vol. I, p. 261-V)	ABBA	ABBA	CCD	BBD
1 (Vol. I, p. 273-XXVI)	ABBA	ABBA	CAC	AAC
1 (Vol. I, p. 330-LXXX)	ABBA	ABBA	CCA	DDA
1 (Vol. I, p. 318-XLVI)	ABBA	CBBC	DDE	FPE
1 (Vol. I, p. 325-LXI)	ABBA	ACCA	DDE	FEF

140 are of 12 syllable verse ; 1 (Vol I, p. 304-XIX, Book II) is of 10 syllable verse.

Of the 24 sonnets in "LES AMOYRS DIVERSES"

20 have the rhyme-scheme	ABBA	ABBA	CCD	EED
2	ABBA	ABBA	CCD	EDE
1 (Vol. I, p. 357)	ABBA	ABBA	CDE	CDE
1 (Vol. I, p. 362)	ABBA	ABBA	CDC	DDC

13 are of 12 syllable verse ; 11 are of 10 syllable verse.

Of the 215 remaining sonnets

121 have the rhyme-scheme	ABBA	ABBA	CCD	EED
69	ABBA	ABBA	CCD	EDE
4 (Vol. VI, pp. 7, 8, 12, 13)	ABBA	ABBA	CDC	DEE
2 (Vol. VI, pp. 21, 24)	ABBA	ABBA	CDE	CDE
3 (Vol. V, p. 308; Vol. VI, pp. 30, 392)	ABBA	ABBA	CDC	DDC
1 (Vol. VI, p. 23)	ABBA	ABBA	CCD	DDC
5 (Vol. VI, pp., 10, 10, 15, 20, 35)	ABAB	BABA	CCD	EED
1 (Vol. VI, p. 381)	ABAB	ABAB	CCD	EDE
1 (Vol. VI, p. 6)	ABBA	ABBA	CCB	DDB
1 (Vol. II, p. 8)	ABBA	ABBA	CCB	DBD
1 (Vol. II, p. 14)	ABBA	ABBA	CCD	BDB
1 (Vol. VI, p. 37)	ABBA	ABBA	CCD	BBD
2 (Vol. VI, pp. 15, 26)	ABBA	ABBA	CCA	DDA
1 (Vol. VI, p. 261)	ABBA	ABBA	CAC	ACA
2 (Vol. II, pp. 30, 32)	ABBA	ACCA	DDE	FFE

133 are of 12 syllable verse ; 81 are of 10 syllable verse ; 1 (Vol. VI, p. 266), of 8 syllable verse.

RÉSUMÉ.

Of Ronsard's total number of 705 sonnets

416 have the rhyme-scheme	ABBA	ABBA	CCD	EED
188	ABBA	ABBA	CCD	EDE
7 (Vol. I, pp. 135, 147, 157; Vol. VI, pp. 7, 8, 12, 13)	ABBA	ABBA	CDC	DEE

3 (Vol. I, p. 357; Vol. VI, pp. 21, 24)	ABBA	ABBA	CDE	CDE
1 (Vol. I, p. 140)	ABBA	ABBA	CCD	DDE
43	ABBA	ABBA	CDC	DCD
12	ABBA	ABBA	CDC	DDC
5 (Vol. I, pp. 131, 306- XXIII, 319-XLVIII, 331-LXXXII; Vol. VI, p. 23)	ABBA	ABBA	CCD	DCD
5 (Vol. I, pp. 45, 95, 106, 185, 319-XLIX)	ABBA	ABBA	CCD	CCD
1 (Vol. I, p. 158)	ABBA	ABBA	CDD	CDC
6 (Vol. I, p. 158; Vol. VI, pp. 10, 15, 20, 35)	ABAB	BABA	CCD	EED
1 (Vol. I, p. 155)	ABAB	BABA	CDC	DDE
1 (Vol. I, p. 141)	ABAB	BAAB	CCD	EED
1 (Vol. VI, p. 381)	ABAB	ABAB	CCD	EDE
1 (Vol. VI, p. 6)	ABBA	ABBA	CCB	DDB
1 (Vol. II, p. 8)	ABBA	ABBA	CCB	DBD
1 (Vol. II, p. 14)	ABBA	ABBA	CCD	BDB
3 Vol. I, pp. 31, 261-V; Vol. VI, p. 37)	ABBA	ABBA	CCD	BBD
3 (Vol. I, p. 330-LXXX ; Vol. VI, pp. 15, 26)	ABBA	ABBA	CCA	DDA
1 (Vol. VI, p. 261)	ABBA	ABBA	CAC	ACA
1 (Vol. I, p. 273-XXVI)	ABBA	ABBA	CAC	AAC
2 (Vol. II, pp. 30, 32)	ABBA	ACCA	DDE	FFE
1 (Vol. I, p. 325-LXI)	ABBA	ACCA	DDE	FEF
1 (Vol. I, p. 318-XLVI)	ABBA	CBBC	DDE	FFE

362 are of 12 syllable verse; 342 are of 10 syllable verse; 1 (Vol. VI, p. 266) is of 8 syllable verse: "*Le vieil Cothurne d'Euripide.*"

Ronsard usually observes the rule requiring a change of gender with a change of rhyme, although not always. In the 3rd sonnet to Astrée (Ed. Marty-Laveaux, Vol. I, p. 246) all of the rhymes are feminine, and in the 19th sonnet to Hélène, Book I (Ed. Marty-Laveaux, Vol. I, p. 270), all are masculine. There are many other instances of this neglect.

He does not always follow Boileau's rule against the repetition of any word, for in the sonnet "*Dictes, Maistresse, hé que vous ay-ie fait*", the second quatrain repeats the exact words of the first (Ed. Marty-Laveaux, Vol. VI, p. 17).

It is well to note, before entering upon an outline of those sonnets regarding the rhyme-scheme of which there may be

difference of opinion, certain peculiarities of rhyme common to Ronsard.

He is generally careful in rhyming the preceding consonant of such endings as *-é,-er,-ez*, seldom using such rhymes as *-lé*, *-gé*, etc. Even such couplets as *enroué, d'Euoé* (Ed. Marty-Laveaux, Vol. III, p. 121) and *loüer, égaler* (Ed. M-L. Vol. VI, p. 130) are extremely rare. He often rhymes quite loosely the feminine endings *-ée*, *-ées*. Notice, as examples of this loose rhyming, the couplets *Augée, rusée* (Ed. M-L. Vol. I, p. 128), *eslevee, fusee* (Ed. M-L. Vol II, p. 42), *portée, abordée* (Ed. M-L. Vol. III, p. 34), *nombrees, nommees* (Ed. M-L. Vol. VI, p. 241), *ecorchee, trofée* (Ed. M-L. Vol. VI, p. 363), etc. Loose rhyming is equally common in the endings *-ié*, *-ier*, *-iez*. For example, note the following couplets: *conuié, marié* (Ed. M-L. Vol. I, p. 344), *deslier, prisonnier* (Ed. M-L. Vol. I, p. 361), *delié, pié* (Ed. M-L. Vol. II, p. 42), *ennuyé, estudié* (Ed. M-L. Vol. II, p. 213), *Bouuier, lier* (Ed. M-L. Vol. II, p. 215), etc. The following couplets will serve as an illustration of certain other peculiarities of rhyme common to Ronsard and other writers of the time: *l'air, voler* (Ed. M-L. Vol. IV, p. 361) [Such rhymes are common], *laid, seulet*, (Ed. M-L. Vol. IV, p. 142), *coups, pouls* (Ed. M-L. Vol. I, p. 182), *seuls paresseux* (Ed. M-L. Vol. I, p. 87), *ressemblant, blanc* (Ed. M-L. Vol. I, p. 139), *forgent, logent* (Ed. M-L. Vol. I, p. 354), *m'estonne, retourne* (Ed. M-L. Vol. I, p. 156).

SONNETS DIFFICULT TO CLASSIFY AS TO RHYME-SCHEME.

(See Chapter I.)

"CASSANDRE." VOL. I.

- p. 8—"I'espere & crain, ie me tais & supplie." The couplet *enuie, ma vie*, of tercets, differs from *supplie, relie, m'ennuie, desfie*, of quatrains.
- p. 20—"Doux fut le trait qu 'Amour hors de sa trousse." The couplet *distiler, parler*, of tercets, differs from *enchanter, chanter*, also of tercets.
- p. 26—"I'ay veu tomber (ô prompte inimitié!)." The couplet *peine, deveine*, of tercets, differs from *ancienne, tienne*, also of tercets.

- p. 29—"Ny voir flamber au point du iour les roses." The couplet *herissé, tapissé*, of tercets, differs from *sacré, Prét*, also of tercets.
- p. 35—"Pipé d'Amour, ma Circe enchanteresse." The couplet *troupeau, peau*, of tercets, differs from *cerveau, nouveau*, also of tercets.
- p. 41—"Si l'escruiain de la Gregeoise armée." The couplet *armée, renommée*, of quatrains, rhymes with *valée, allée*, also of quatrains.
- p. 50—"Le suis larron pour vous aimer, Madame." The couplet *lascher, chercher*, of tercets, differs from *embler, troubler, combler, redoubler*, of quatrains.
- p. 52—"Heureux le iour, l'an, le mois & la place." The couplet *tut, mut*, of quatrains, rhymes with *deslit, oublié*, also of quatrains.
- p. 61—"A toy chaque an i'ordonne un sacrifice." The couplet *ambitieux, précieux*, of tercets, differs from *poureux, langoureux, amoureux, heureux*, of quatrains.
- p. 74—"Lune à l'œil brun, Deesse aux noirs chevaux." The couplet *tournent, seiournent*, of quatrains, rhymes with the couplet *epoinçonnent, eguillonnent*, also of quatrains (See couplet *forgent, logent*, Vol. I, p. 354.)
- p. 78—"Or que Iupin espoint de sa semence." The couplet *segrets, regrets*, of tercets, differs from *bien-aimez, allumez, armez, ramez*, of quatrains.
- p. 82—"Ha, Belacueil, que ta douce parole." The couplet *verger, faux-danger*, of tercets, differs from *offenser, danser, penser, commencer*, of quatrains.
- p. 92—"Il faisoit chaud, & le somme coulant." The couplet *coulant, affolant*, of quatrains, rhymes with *blanc, flanc*, also of quatrains (See couplet *ressemblant, blanc*, Vol. I, p. 139.)
- p. 99—"Fier Aquilon horreur de la Scythie." The couplet *moiteux, venteux*, of tercets, differs from *vieux, cieux*, also of tercets.
- p. 102—"D'une vapeur enclose sous la terre." The couplet *fiere, riuiere*, of tercets, differs from *terre, n'enserre, deterre, desserre*, of quatrains.
- p. 107—"Mets en oubly, Dieu des herbes puissant." The couplet *commandement, ornement*, of tercets, differs from *puissant, pallissant, perissant, languissant*, of quatrains.

"MARIE." VOL. I.

- p. 141—"Marie, qui voudroit vostre nom retourner." The couplet *passer, trespasser*, of tercets, differs from *retourner, pardonner, donner, emprisonner*, of quatrains.
- p. 145—"L'amant est vne beste, & beste est qui s'empestre." The couplet *remuē, rengluē*, of tercets, differs from *secouē, renouē*, also of tercets.

- p. 154—"Mars fut vostre parrein quand nasquistes, Marie." The couplet *Mer, calmer*, of tercets, differs from *fier, fier, meurtrier, prier*, of quatrains, and the couplet *Marie, marrie*, of quatrains, rhymes with *conuie, vie*, also of quatrains.
- p. 156—"I'ay pour maistresse vne estrange Gorgonne." Notice the couplet *m'estonne, retourne*, in 2nd quatrain.
- p. 172—"Le reçoy plus de ioye à regarder vos yeux." The couplet *yeux, ambitieux*, of quatrains, rhymes with *chaleureux, rigoureux*, also of quatrains.
- p. 175—"Vos yeux estoient moiteux d'une humeur enflammee." The couplet *enflammee, surnommee*, of quatrains, rhymes with *deuallee, escoulee*, also of quatrains.
- p. 175—"Ha! que ie porte & de haine & d'envie." The couplet *Marie, guarie*, of tercets, differs from *d'envie, m'amie, vie, conuie*, of quatrains.
- p. 185—"Marie tout ainsi que vous m'auez tournt." The couplet *contante, rampante*, of tercets, rhymes with *tourmente, attente*, also of tercets.

"ASTREE." VOL. I.

- p. 245—Sonnet I. The couplet *nommer, mer*, of tercets, differs from the couplet *engrauer, esleuer*, also of tercets.
- p. 250—Sonnet VII. The couplet *mer, d'aimer*, of quatrains, rhymes with *s'esueiller, s'esmailler*, also of quatrains, for, although Ronsard shuns such rhymes for the most part, he sometimes seems driven to use them. (See the couplet *louér, égaler*, Vol. VI, p. 130.) If we consider these rhymes in -*mer* as differing from those in -*ler*, we destroy a certain symmetry that Ronsard seems to have sought after in the sonnets "pour Astree," writing eight of them after the rhyme-scheme ABBA ABBA CCD EED, and eight after the rhyme-scheme ABBA ABBA CCD EDE.

"HELENE. PREMIER LIVRE." VOL. I.

- p. 270—Sonnet XIX. The rhymes *faucher, chercher, cacher, toucher*, of quatrains, differ from *renoüer, louer, secouer, desaduouer*, also of quatrains.
- p. 273—Sonnet XXV. The couplet *accoustumee, fumee*, of tercets, differs from *troublee, assemblee, r'appellee, vollee*, of quatrains.
- p. 275—Sonnet XXX. The couplet *asseuree, duree*, of quatrains, rhymes with the couplet *donnee, destinee*, also of quatrains.
- p. 289—Sonnet LVI. The couplet *moitié, amitié*, of quatrains, rhymes with the couplet *lié, oublié*, also of quatrains.

"HELENE. SECOND LIVRE." VOL. I.

- p. 300—Sonnet X. The couplet *Marie, marrie*, of quatrains, rhymes with *enuie, vie*, also of quatrains.
- p. 308—Sonnet XXVI. The couplet *aduersaires, contraires*, of tercets, differs from *Sorcieres, riuieres*, also of tercets.
- p. 310—Sonnet XXXI. The rhymes *versé, pressay, laissé, pensay* are sufficient, and the complete *beauté, arresté*, of tercets, differs from them.
- p. 311—Sonnet XXXIII. The couplet *amer, mer*, of tercets, differs from *fleuronner, donner, m'abandonner, emprisonner*, of quatrains.
- p. 318—Sonnet XLVI. The couplet *desrobe, robe*, of quatrains, differs from *parole, m'affole*, also of quatrains.
- p. 319—Sonnet XLIX. The couplet *estroit, voit*, of tercets, rhymes with *voletoit, s'estoit*, also of tercets, for these are not two separate couplets.
- p. 322—Sonnet LV. The couplet *Ortygie, Phrygie*, of quatrains, rhymes with *choisie, Poësie*, also of quatrains.
- p. 329—Sonnet LXIX. The couplet *odieux, mieux*, of tercets, differs from *vendreux, amoureux, vigoureux, froidureux*, of quatrains.
- p. 330—Sonnet LXXI. The couplet *larmes, armes*, of quatrains, rhymes with *termes, termes*, also of quatrains.

"LES AMOURS DIVERSES," VOL. I.

- p. 349—Sonnet III. The couplet *present, sent*, of tercets, differs from *proprement, promptement, delicatement, soigneusement*, of quatrains.
- p. 353—Sonnet X. The couplet *doux, poux*, of quatrains, rhymes with *sécours, amours*, also of quatrains. (See couplet *seuls, paresseux*, Vol. I, p. 87.)
- p. 356—Sonnet XIII. The couplet *appaiser, rebaiser*, of tercets, differs from *m'enserrer, asseurer*, also of tercets.
- p. 357—Sonnet XIV. The couplet *dangereux, amoureux*, of tercets, differs from *ingenieux, yeux, odieux, Cieux*, of quatrains.

VOL. II.

- p. 14—"A. M. DE CLERMONT." The couplet *prête, pourprête*, of quatrains, rhymes with *estimée, animée*, also of quatrains, and the couplet *nouveau, cerneau*, of tercets, rhymes with *anneau, nouveau, beau, tableau*, of quatrains.
- p. 17—"A. I. DV THIER." The couplet *hardiment, priument*, of tercets, differs from *escriuant, Leuant, haut-esleuant, ensuiuant*, of quatrains.
- p. 22—"AVDT S. DVC DE BEAVMONT." The couplet *prospere, pere*, of tercets, differs from *guerre, conquerre*, also of tercets, as Ronsard does not rhyme a simple with a double R.

p. 32—"SONET A QVELQVES SEIGNEVR." The couplet *bœus, vœus*, of quatrains, rhymes with *presagieus, Cieux*, also of quatrains.

p. 33—"Le vous donne des œufs. L'œuf en sa forme ronde." The couplet *egaler, parler*, of tercets, differs from *enfermer, mer, germer, animer*, of quatrains.

VOL. VI.

p. 7—"Foudroye-moy le corps ainsi que Capanée." The couplet *cruel, continuel*, of quatrains, rhymes with *mortel, tel*, also of quatrains.

p. 26—"La mere des Amours i'honore dans les Cieux." The couplet *pluye, n'estuye*, of tercets, differs from *vie, envie*, also of tercets.

p. 32—"Je suis la Nef, vous estes mon Pilote." The couplet *Pilote, flote*, of quatrains, rhymes with *forte, morte*, also of quatrains. (See couplet *forgent, logent* in tercets of Sonnet XII, Vol. I, p. 354.)

p. 33—"A I. D'AVANSON." The couplet *remise, franchise*, of tercets, differs from *police, qu' Vlysse*, also of tercets.

p. 35—"DV GREC DE POSIDIPE." The couplet *embourbé, desrobé*, of tercets, differs from *meritè, fidilitè*, also of tercets, and these two couplets differ from the rhymes *marché, peché, tranché, reproché*, of quatrains.

p. 38—"POVR VNE DAME." The couplet *Amitié, moitié*, of tercets, differs from *graubé, esprouubé*, also of tercets.

p. 258—"AV ROY." The couplet *né, donné*, of tercets, differs from *doré, adoré, honorté, décoré*, of quatrains.

p. 300—"Ie n'ay plus que les os, un Schelette ie semble." The couplet *despouillé, mouillé*, of tercets, differs from *depoulpé, frappé, trompé, estoupé*, of quatrains.

p. 381—"Quand on ne peult sur le chef d'une Image." The couplet *beauté, volonté*, of tercets, differs from *pitié, humilité, dedié, delié*, of quatrains, while these latter rhyme.

p. 392—"Puisqu'autrement ie ne scaurois iouir." The couplet *distraire, faire*, of tercets, differs from *querre, terre, m'enferre, m'enserre*, of quatrains.

p. 393—"Seul & pensis i'alloy parmy la rue." The couplet *yeux, radieux*, of tercets, differs from *peureux, amoureux*, also of tercets.

VII. JOACHIM DU BELLAY.

Joachim du Bellay was born at Liré in Anjou, on the left bank of the Loire, in, or about, 1525. His father was Jean du Bellay, sieur de Gonnor and governor of Brest, and his mother, Renée Chabot, of Liré. The property of Gonnor fell to René du Bellay, the elder brother of the poet. Joachim had merely his *petit Lyré* for which he sighs so often in "*Les Regrets*," a collection of one hundred and eighty-three sonnets, which he wrote between the years of 1551 and 1555, during his stay at Rome. He had undertaken this journey at the solicitation of his uncle, the Cardinal du Bellay, and strange it is that, with his classical training, Rome had so few charms for him. Upon his return to France, he received the position of Canon of Notre-Dame in Paris. He belonged to the Pléiade, and wrote, in 1549, the manifesto of the new movement, entitled "*Défense et Illustration de la Langue Française*," in which he recommended the imitation of the Greek, Latin, and Italian literatures. He was the first of the Pléiade to pass away, dying at the age of thirty-five, January 1, 1560.

Du Bellay has been called by some "*le Prince du Sonnet*," which title, however, Ronsard might well have disputed with him, and, without doubt, du Bellay would willingly have relinquished it in his favor, as his love was so profound for Ronsard that it is said he imitated his defects, even counterfeiting deafness.

At the inauguration of the statue of Joachim du Bellay at Ancenis, September 2, 1894, that charming sonnetist, M. de Heredia, pronounced a glowing eulogy upon the poet. As his appreciation is of great value, it may be interesting to hear his own words :

"Le sonnet, par la solide élégance de sa structure et par sa beauté mystique et mathématique, est sans contredit le plus parfait des poèmes à formes fixes. Elliptique et concis, d'une composition logiquement déduite, il exige du poète, dans le choix du peu de mots où doit se concentrer l'idée et des rimes difficiles et précieuses, un goût très sûr, une singulière maîtrise. Or nul, ni même Ronsard, n'a su faire tenir, dans le cadre étroit de ces quatorze vers, des tableaux d'un art si accompli, aussi puissant que délicat, où l'ingéniosité la plus raffinée s'unit à la plus mâle et à la plus exquise simplicité."¹

¹ Recueil des discours, rapports et pièces diverses lus dans les séances publiques et particulières de l'Académie Française. Paris, F. Didot. Vol. 1890-1899, pp. 850-851.

Many writers have begun the history of the sonnet with du Bellay.

"*L'Olive*," his first collection of poems, contained but fifty sonnets when it first appeared at Paris in 1549, but was afterwards increased to one hundred and fifteen so-called sonnets. The one marked "*Sonnet CXIII*" can by no means be considered a sonnet, however leniently one may regard the sonnet laws. There are, then, but one hundred and fourteen sonnets in "*L'Olive*." The mistress whom du Bellay celebrates in this collection of sonnets was, according to Colletet, "*Parisienne*," and of the "*noble famille des Viole*." "*Olive*" is an anagram of this name. Du Bellay takes Petrarch as his model, and compares his love to "*l'heureuse branche à Pallas consacrée*" (Ed. Marty-Laveaux, Vol. I, p. 83, Sonnet III), as the Tuscan poet was wont to compare his Laura to the laurel.

The literary value of du Bellay's sonnets to Olive is, as a whole, much inferior to that of his "*Regrets*," although there are some very beautiful sonnets among them. Du Bellay has handled with more skill than most of the French poets the *conceitti*, employed to advantage by very few besides the great Petrarch, but one cannot but weary of the endless comparisons of his lady's hair to gold, her teeth to pearls, her lips to pinks, etc., continued through one hundred and fourteen sonnets. This style of writing was much in favor throughout the sixteenth century.

Here is a sonnet that has almost the freshness and delicacy of some of Ronsard's, without, however, equalling them :

"L'OLIVE, XCVII.

Qui a peu voir la matinale rose
D'vne liqueur celeste emmiellée,
Quand sa rougeur de blanc entremeslée
Sur le naif de sa branche repose :
 Il aura veu incliner toute chose
A sa faueur : le pié ne l'a foulée,
La main encor' ne l'a point violée,
Et le troupeau aprocher d'elle n'ose :
 Mais si elle est de sa tige arrachée,
De son beau teint la frescheur dessechée
Pert la faueur des hommes & des Dieux.
 Helas ! on veult la mienne deuorer,
Et ie ne puis, que de loing, l'adorer
Par humbles vers (sans fruit) ingenieux."¹

The following sonnet contains the noblest conception of any of them, a conception of a life beyond the present life, of a love pure and eternal, of infinite peace and rest. This is the most famous of du Bellay's sonnets :

"L'OLIVE, CXIII.

✓ Si nostre vie est moins qu'un iournée
 En l'éternel, si l'an qui faict le tour
 Chasse noz iours sans espoir de retour,
 Si perissable est toute chose née,
 Que songes-tu mon ame emprisonnée?
 Pourquoy te plaist l'obscur de nostre iour,
 Si pour voler en un plus cler seiour,
 Tu as au dos l'aele bien empanée?
 La est le bien que tout esprit desire,
 La, le repos ou tout le monde aspire,
 La est l'amour, la, le plaisir encore.
 La, ô mon ame, au plus hault ciel guidée,
 Tu y pourras reconnoistre l'Idée
 De la beauté, qu'en ce monde i'adore."¹

The first edition of "*Les Regrets et Autres Œuvres Poétiques de Joach. Du Bellay, Ang.*," was printed at Paris, and bears the imprint "*De l'imprimerie de Federic Morel, M. D. L VIII.*" As has been stated already, "*Les Regrets*" comprise one hundred and eighty-three sonnets, which, for their simplicity and frankness, have a charm that none of his other collections of sonnets can equal.

"*Le me contenteray de simplement escrire
 Ce que la passion seulement me fait dire,*"

says du Bellay in Sonnet IIII of "*Les Regrets*" (Ed. M-L., Vol. II; p. 169).

He seems to have had a fore-knowledge of what he could attain in this easy and natural style of writing, for he says in Sonnet II of the same collection :

¹ Du Bellay, Joachim. *Œuvres françoises Avec une Notice biographique et des Notes par Ch. Marty-Laveaux.* Paris, A. Lemerre, 2 vol. in—8°, 1866-1867. Vol. I, p. 129.

² Ed. Marty-Laveaux. Vol. I, p. 137.

“Quant à moy, ie ne veulx, pour vn vers allonger,
 M'accourrir le cerveau : ny pour polir ma ryme,
 Me consumer l'esprit d'vne songneuse lime,
 Frapper dessus ma table, ou mes onglets ronger.

Aussi veulx-ie (Paschal) que ce que ie compose,
 Soit vne prose en ryme, ou vne ryme en prose,
 Et ne veulx pour cela le laurier meriter.

Et peult estre que tel se pense bien habile,
 Qui trouuant de mes vers la ryme si facile,
 En vain trauailera, me voulant imiter.”

He abandons in “*Les Regrets*” the Petrarchism, abused by so many poets of his time, which he had adopted in his first poems. “*Et moins veulx-ie imiter d'un Petrarque la grace*,” he says in Sonnet IIII of “*Les Regrets*,” but the influence of this great master can be felt, notwithstanding. However, there is no longer a servile imitation of his style. Du Bellay is distinctively a poet, and a poet of no mean order. Fancy, then, what must have been his displeasure at the change of his life from the quiet of his native town of Liré, on the left bank of the Loire, to the busy life at Rome, for he was there as administrator and not as a man of leisure. This stay in Rome, which he deplores so bitterly in sonnets now addressed to one and now to another of his friends, put him in possession of his real talent, however, and caused to spring forth his “poetic originality,” as Marty-Laveaux expresses it.¹ He describes his occupations, the life at court, the fêtes, the Carnival, with all of which du Bellay seems to have soon wearied. The following sonnets are the best of this collection.

“LES REGRETS, VI.

Las ou est maintenant ce mespris de Fortune?
 Ou est ce cœur vainqueur de toute aduersité,
 Cest honneste desir de l'immortalité,
 Et ceste honneste flamme au peuple non commune?

Ou sont ces doulx plaisirs, qu'au soir soubs la nuict brune
 Les Muses me donnoint, alois qu'en liberté
 Dessus le verd tapy d'un riuage esquarté
 Ie les menois danser aux rayons de la Lune?

Maintenant la Fortune est maistresse de moy,
 Et mon cœur qui souloit estre maistre de soy,
 Est serf de mille maux & regrets qui m'ennuyent.

¹ Ed. Marty-Laveaux. Vol. I, Notice, p. XVI.

De la posterité ie n'ay plus de souci,
 Ceste diuine ardeur, ie ne l'ay plus aussi,
 Et les Muses de moy, comme estranges, s'enfuyent.”¹

“LES REGRETS, XXXI.

Heureux qui, comme Vlysse, a fait vn beau voyage,
 Ou comme cestuy là qui conquit la toison,
 Et puis est retourné, plein d'vsage & raison,
 Viure entre ses parents le reste de son aage !

Quand reuoiray-ie, helas, de mon petit village
 Fumer la cheminee : & en quelle saison
 Reuoiray-ie le clos de ma pauure maison,
 Qui m'est vne prouince, & beaucoup d'avantage ?

Plus me plaist le seiour qu'ont basty mes ayeux,
 Que des palais Romainz le front audacieux :

Plus que le marbre dur me plaist l'ardoise fine,

Plus mon Loyre Gaulois, que le Tybre Latin,
 Plus mon petit Lyré, que le mont Palatin,
 Et plus que l'air marin la doulceur Angevine.”²

“LES REGRETS, XXXVIII.

O qu'heureux est celuy qui peult passer son aage
 Entre pareils à soy ! & qui sans fiction,
 Sans crainte, sans envie, & sans ambition,
 Regne paisiblement en son pauure mesnage !

Le miserable soing d'acquerir d'avantage
 Ne tyrannise point sa libre affection,
 Et son plus grand desir, desir sans passion,
 Ne s'estend plus auant que son propre heritage.

Il ne s'empesche point des affaires d'autrui,
 Son principal espoit ne depend que de luy,
 Il est sa court, son roy, sa faueur, & son maistre.

Il ne mange son bien en pais estranger,
 Il ne met pour autrui sa personne en danger,
 Et plus riche qu'il est ne voudroit iamais estre.”³

The eminently personal tone of these three remarkable sonnets is almost unique in French poetry of this time. In the latter part of du Bellay's “*Regrets*” a spirit of greater resignation may be noticed. Perhaps Faustine, his Roman love, may have been

¹ Ed. Marty-Laveaux. Vol. II, p. 170.

² Ed. Marty-Laveaux. Vol. II, p. 182.

³ Ed. Marty-Laveaux. Vol. II, p. 186.

a potent cause. Colletet says of these sonnets, and of those entitled "*Antiquitez de Rome*," that they were "accompagnez d'un Genie si heureux, & si favorable, que iamais ourage de cette nature n'a mieux esté receu du public, ny plus estimé des doctes; iusques là mesmes qu'il ne vieillit pas encore parmy nous."¹

The sonnets of the "*Antiquitez de Rome*" cannot compare in literary value with those of the "*Regrets*."

Basing our examination of the sonnets of du Bellay upon the edition of his works by Marty-Laveaux, we find that he wrote 480 sonnets, disposed as follows :

VOL. I.

- | | |
|------------------|--|
| p. 63, | —1—“A L'AMBICIEUX ET AVARE ENNEMY DES BONNES LETTRES.” |
| p. 70, | —1—“A TRES ILLVSTRE PRINCESSE MADAME MAR-GVERITE.” |
| pp. 81-138,—114— | “L'OLIVE.” |
| pp. 216-218, | —3—“A ANDRÉ THEVET.” |
| p. 280, | —1—“SONNET AV ROY.” |
| p. 281, | —2—“A MADAME MARGVERITE.”
“A MES DAMES DE VANDOSME ET DE GUYSE.” |
| p. 282, | —1—“A MES SEIGN. DE VANDOSME ET DE GUYSE.” |
| p. 283, | —2—“A MONSIEGN. LE CONNESTABLE.”
“AV PAPE.” |
| p. 284, | —1—“DV IOVR DE NOEL.” |
| pp. 295-302, | —14—“SONNETZ A LA ROYNE DE NAVARRE AVSQVELS LA DICTE DAME FAIT ELLE MESME RESPONSE.” |
| p. 302, | —1—“DISCOVRS AV ROY.” |
| p. 316, | —1—“SONNET A LA ROYNE D'ESCOSS.” |
| p. 327, | —1—“DV REGRET DE L'AVTHEVR AV PARTIR DE FRANCE.” |
| p. 328, | —2—“D'VN SONGE.”
“SVR CE MESME PROPOS.” |
| p. 329, | —2—“DE SON FEV.”
“EN LA FVREVR DE SA FIEVRE.” |
| p. 330, | —1—“VŒV A LA FIEVRE.” |
| p. 331, | —2—“A SON LVTH.”
“DE LA SAIGNEE QVI LVV OSTA LA FIEVRE.” |
| p. 435, | —1—“ <i>Par mon destin, ou par le vueil des Dieux.</i> ” |

¹Colletet, Guillaume. Art poétique, discours du sonnet. Paris, 1658, in—12. p. 45.

VOL. II.

- p. 59, —1—“*A SALM. MACRIN.*”
 pp. 60-66, —13—“*SONNETZ DE L'HONNESTE AMOVR.*”
 p. 73, —1—“*Comme de fleurs le Printemps enuironne.*”
 pp. 77-78, —2—“*A LA NYMPHE DORMANTE.*”
 p. 79, —1—“*DES FEVZ DE IOVE FAICTS A ROME L'AN 1554.*”
 p. 103, —1—“*De vostre Dianet, des maisons la plus belle.*”
 pp. 120-134, —29—“*LES AMOVRS DE I. DU BELLAY.*”
 pp. 135-144, —16—“*RECVEIL DE SONNETS.*”
 p. 155, —2—“*DV MESME ENCORES.*”
 “*SVR LA MORT DV SEIGNEVR LEON STROZZI.*”
 pp. 158-162, —6—“*EPITAPHES.*”
 p. 166, —1—“*A SON LIVRE.*”
 pp. 167-258, —183—“*LES REGRETS.*”
 pp. 259-262, —5—“*RESPONSES DR L'AVTHEVR AV SONNET D'VN QVIDAM.*”
 p. 263, —1—“*AV ROY.*”
 pp. 264-279, —32—“*ANTIqvitez DE ROME.*”
 pp. 280-287, —15—“*SONGE.*”
 p. 287, —1—“*AV ROY.*”
 p. 288, —1—“*A LA ROYNE.*”
 p. 300, —1—“*SVR LE MESME SVBIECT.*”
 p. 419, —1—“*A. I. ANT. DE BAIF.*”
 p. 439, —1—“*Comme d'un vase ayant estroicte bouche.*”
 pp. 462-463, —3—“*INSCRIPTIONS.*”
 p. 489, —1—“*AV CARDINAL DE LORRAINE.*”
 pp. 525-530, —II—“*APPENDICE.*”

The 114th so-called sonnet to Olive is no sonnet at all, as has been shown already. Its rhyme-scheme is ABCDEFGHIJK LMN. No two verses rhyme.

The sonnets said to be from the Queen of Navarre (Ed. M.-L., Vol. I, p. 295) have been considered as written actually by her, and not simply put into her mouth by the poet, as du Bellay would never have dared to impute to her such words as these :

“Le papier gros, & l'encre trop espesse,
 La plume lourde, & la main bien pesante,
 Stile qui point l'oreille ne contente,
 Foible argument, & mots pleins de rudesse,
 Monstrent assez mon ignorance expresse.⁵”

⁵ Ed. Marty-Laveaux. Vol. I, p. 298. The “*SONNET D'VN QVIDAM*” (Ed. M.-L., Vol. II, p. 259) is likewise considered as of other authorship than the poet's own.

Of the 114 sonnets entitled "L'OLIVE"

50 have the rhyme-scheme	ABBA	ABBA	CCD	EED
28	ABBA	ABBA	CCD	EDE
13	ABBA	ABBA	CDE	CDE
9	ABBA	ABBA	CDC	EDE
4 (Vol. I, pp. 91-XX, 97-XXXIII, 98-XXXIII, 99-XXXVI)	ABBA	ABBA	CDC	EED
2 (Vol. I, pp. 86-XI, 108-LV)	ABBA	ABBA	CDC	DEE
4 (Vol. I, pp. 90-XVIII, 100- XXXVIII, 103-XLIII, 115- LXIX)	ABBA	ABBA	CDC	DCD
3 (Vol. I, pp. 94-XXVII, 96-XXXI, 124-LXXXVI)	ABBA	ABBA	CDC	DDC
1 (Vol. I, p. 136-CX)	ABBA	ABBA	BAB	ABA

All of the 114 are of 10 syllable verse.

Of the 13 "SONNETZ DE L'HONNESTE AMOVR"

5 have the rhyme-scheme	ABBA	ABBA	CCD	EED
8	ABBA	ABBA	CCD	EDE

All 13 are of 10 syllable verse.

Of the 29 sonnets in "LES AMOVRS DE I. DV BELLAY"

28 have the rhyme-scheme	ABBA	ABBA	CCD	EED
1 (Vol. II, p. 131-XXIII)	ABBA	ABBA	CCD	EDE

4 are of 12 syllable verse ; 25 are of 10 syllable verse.

Of the 183 sonnets entitled "REGRETS"

166 have the rhyme-scheme	ABBA	ABBA	CCD	EED
15	ABBA	ABBA	CCD	EDE
1 (Vol. II, p. 251-CLXVIII)	ABBA	ABBA	CDC	DCD
1 (Vol. II, p. 212-XC)	ABBA	ABBA	CCD	BBD

All 183 are of 12 syllable verse.

Of the 32 sonnets entitled "ANTIqvitez de ROME"

18 have the rhyme-scheme	ABBA	ABBA	CCD	EED
13	ABBA	ABBA	CCD	EDE
1 (Vol. II, p. 267-VII)	ABBA	ABBA	CDC	DEE

16 are of 12 syllable verse ; 16 are of 10 syllable verse.

Of the 15 sonnets entitled "SONGE"

11 have the rhyme-scheme	ABBA	ABBA	CCD	EED
4	ABBA	ABBA	CCD	EDE

7 are of 12 syllable verse ; 8 are of 10 syllable verse.

The sonnets of 12 syllable verse alternate with those of 10 syllable verse.

Of the 94 remaining sonnets

74 have the rhyme-scheme	ABBA	ABBA	CCD	EED
15	A8BA	A8BA	CCD	EDE
4 (Vol. I, pp. 298, 299)	ABBA	ABBA	CDC	DCD
1 (Vol. I, p. 302)	ABBA	ABBA	CCD	CCD

22 are of 12 syllable verse ; 72 are of 10 syllable verse.

RÉSUMÉ.

Of the 480 sonnets written by du Bellay

352 have the rhyme-scheme	ABBA	ABBA	CCD	EED
84	ABBA	A8BA	CCD	EDE
13	ABBA	ABBA	CDE	CDE
9	ABBA	ABBA	CDC	EDE
4 (Vol. I, pp. 91-XX, 97-XXXIII, 98-XXXIII, 99-XXXVI)	ABBA	ABBA	CDC	EED
3 (Vol. I, pp. 86-XI, 108-LV; Vol. II, p. 267-VII)	ABBA	ABBA	CDC	DEE
9	ABBA	ABBA	CDC	DCD
3 (Vol. I, pp. 94-XXVII, 96-XXXI, 124-LXXXVI)	ABBA	ABBA	CDC	DDC
1 (Vol. I, p. 302)	ABBA	ABBA	CCD	CCD
1 (Vol. II, p. 212-XC)	ABBA	ABBA	CCD	BBD
1 (Vol. I, p. 136-CX)	ABBA	ABBA	BAB	ABA

232 are of 12 syllable verse ; 248 are of 10 syllable verse.

In his later sonnets du Bellay observes much more carefully than in his earlier sonnets the rule requiring a variation of rhyme gender with a change of rhyme, a rule which was gradually assuming importance. In "*Les Regrets*" the alternation of masculine and feminine rhymes is observed in 164 out of 183 sonnets, an immensely larger proportion than in "*L'Olive*." The nineteen in which he is negligent in this respect are sonnets 26, 52, 54, 56, 86, 110, 111, 124, 130, 132, 135, 140, 146, 147, 151, 152, 163, 168, and 170. In the 32 sonnets of the "*Antiquitez de Rome*" he is usually careful to observe this rule.

He disregards absolutely any rule prohibiting the repetition of words. See Sonnet CX to Olive (Ed. M.-L., Vol. I, p. 136) in which every other line ends with the word *mort* or *vie*, also

Sonnet V of "*Les Regrets*" (Ed. M.-L., Vol. II, p. 169), every verse of which, except the last, begins with the word *ceux*.

He often disregards, too, the rule for the completion of thought in each sonnet division.

Before passing judgment upon those sonnets in which perhaps there is room for a difference of opinion regarding their rhyme-scheme, we should note some of the peculiarities of du Bellay's rhymes.

Like Ronsard, du Bellay is very careful to rhyme the preceding consonant of such endings as *-é*, *-er*, *-ez*, never violating this rule; which, however, Ronsard oversteps a few times. He is not so careful in the matter of the feminine endings *-ée* *-ées*.

Some of his barely sufficient rhymes are illustrated by the following couplets: *aussi, ainsi* (Vol. I, p. 247); *contemplant, emblent* (Vol. I, p. 83); *gré, sacré* (Vol. I, p. 84); *dedié, lié* (Vol. I, p. 106); *dedié, Delié* (Vol. II, p. 143). These are but few of many examples, some of which will be seen among the doubtful sonnets. By comparing du Bellay's earlier sonnets with his later ones, it will be seen that he is more careful in his later sonnets to seek for richer rhymes, not contenting himself so easily with good rhymes for couplets and very loose rhymes between the couplets.

SONNETS DIFFICULT TO CLASSIFY AS TO RHYME-SCHEME.

(See Chapter I.)

VOL. I.

"L'OLIVE."

- p. 82—Sonnet III. The couplet *source, course*, of quatrains, rhymes with *pousse, courrousse*, also of quatrains.
- p. 83—Sonnet III. The couplet *consacrée, agrée*, of quatrains, rhymes with *obstinée, destinée*, also of quatrains.
- p. 88—Sonnet XV. The couplet *auoué, loué*, of quatrains, rhymes with *appuyé, essuyé*, also of quatrains.
- p. 92—Sonnet XXII. The couplet *accoustumée, allumée*, of quatrains, rhymes with *destinée, terminée*, also of quatrains.
- p. 97—Sonnet XXXIII. The couplet *inimitié, moitié*, of quatrains, rhymes with *allit, lié*, also of quatrains.
- p. 100—Sonnet XXXVIII. The couplet, *temple, contemplate*, of quatrains, rhymes with *semble, assemble*, also of quatrains.

- p. 105—Sonnet XLIX. The couplet *enuoyée, noyée*, of quatrains, rhymes with *desirée, irée*, also of quatrains.
- p. 111—Sonnet LX. The couplet *cordes, accordes*, of quatrains, rhymes with *Odes, modes*, also of quatrains.
- p. 112—Sonnet LXII. The couplet *arbre, marbre*, of quatrains, rhymes with *cinabre, Calabre*, also of quatrains.
- p. 124—Sonnet LXXXVI. The couplet *prt, diaprt*, of quatrains, rhymes with *sacré, gré*, also of quatrains.
- p. 125—Sonnet LXXXVII. The couplet *passée, chassée*, of quatrains, rhymes with *offensée, pensée*, also of quatrains.
- p. 129—Sonnet XCVII. The couplet *arrachée, dessecchée*, of tercets, differs from *enmiedlée, entremeslée, foulée, violée*, of quatrains.
- p. 130—Sonnet XCIX. The couplet *Envie, vie*, of quatrains, rhymes with *santasie, jalousie*, also of quatrains.
- p. 132—Sonnet CIII. The couplet *vie, envie*, of quatrains, rhymes with *hardie, maladie*, also of quatrains.
- p. 134—Sonnet CVI. The couplet *allié, lié*, of quatrains, rhymes with *moitié, pitié*, also of quatrains.
- p. 137—Sonnet CXIII. The couplet *guidée, Idée*, of tercets, differs from *iournée, née, emprisonnée, empante*, of quatrains.
- p. 284—"DV IOVR DE NOBL." The couplet *surmonté, bonté*, of tercets, differs on account of its richness of rhyme from *Deit, virginilit, Diuinité, humanilit*, of quatrains.
- p. 302—"Le Ciel voulant tirer d'une rigueur cruelle." The couplet *benin, venin*, of tercets, rhymes with *main, vain*, also of tercets, for they do not seem to form entirely separate couplets.

VOL. II.

"LES AMOYRS."

- p. 126—Sonnet XIII. The couplet *commencement, accroissement*, of tercets, differs from *souuent, vent, suyuant, parauant*, of quatrains.
- p. 133—Sonnet XXVII. The couplets *liberté, clarté; irrité, merité*, of quatrains, rhyme, but the couplet *beauté, cruaulté*, of tercets, differs on account of the fullness of its rhymes.
- p. 134—Sonnet XXVIII. The couplet *essourdie, maladie*, of quatrains, rhymes with *razie, vie*, also of quatrains.
- p. 160—"Estant iadis le Thebain Capitaine." The couplet *Campagne, Espaigne*, of tercets, differs from *Capitaine, certaine, halaine, plaine*, of quatrains.

"LES REGRETS."

- p. 181—Sonnet XXIX. The couplet *casanier, prisonnier*, of quatrains, rhymes with *voyager, messager*, also of quatrains.
- p. 202—Sonnet LXX. The couplet *enseuelie, ennoblie*, of quatrains, rhymes with *Pythie, sortie*, also of quatrains.

- p. 210—Sonnet LXXXVII. The couplet *lieu, Dieu*, of quatrains, rhymes with *beu, peu*, also of quatrains.
- p. 233—Sonnet CXXXII. The couplet *s'esbair, hair*, of tercets, differs from *maintenir, deuenir, tenir, venir*, of quatrains.
- p. 234—Sonnet CXXXV. The couplet *plaisant, medisant*, of tercets, differs from *Elephant, estoufant, enfant, triomphant*, of quatrains.
- p. 239—Sonnet CXLV. The couplet *escholier, collier*, of quatrains, rhymes with *uanturier, laurier*, also of quatrains.
- p. 241—Sonnet CXLVIII. The couplet *challemie, amie*, of quatrains, rhymes with *Vranie, armonie*, also of quatrains.
- p. 246—Sonnet CLVIII. The couplet *entendue, estendue*, of quatrains, rhymes with *s'esuertue, tortue*, also of quatrains, and *entendu, estendu*, with *vertu, tortu*, of same.

"ANTIQUITES DE ROME."

- p. 269—Sonnet XI. The couplet *Terre, guerre*, of tercets, differs from *mere, pere*, also of tercets, as du Bellay does not rhyme a single with a double R.
- p. 270—Sonnet XIII. The couplet *impetueux, tortueux*, of tercets, differs in rhyme from *victorieux, furieux, enuieux, Dieux*, of quatrains.

"SONGE."

- p. 285—Sonnet XI. The couplet *doree, sulphuree*, of tercets, differs from *allumee, embasmee, emplumee, fumee*, of quatrains.
- p. 463—"A la Royne Davlphine." The couplet *s'assemble, ensemble*, of tercets, differs from *d'admirable, desirable, d'aymable, table*, of quatrains.

In general no attention is paid to rhymes in *é, er, ez*, as du Bellay always considered them as different rhymes when the preceding consonant differed.

VIII. REMY BELLEAU.

The life of Remy Belleau was very uneventful, and may be told in a few words. He was born at Nogent-le-Rotrou in 1527. In 1557 he followed to Italy Remy de Lorraine, marquis of Elbeuf, who later consigned to him the education of his son Charles. He passed the rest of his life at the home, and under the protection, of this family. Though member of the Pléiade, he is freer from affectation than most of them. He is not, however, a strong writer. He was called "*le gentil Belleau*," which adjective might serve at the same time to describe the man and his works. Ronsard called him "*Peintre de la nature*." Belleau, like most of his fellow-poets, had several mistresses. Ronsard names for us one of them, in the following words :

“Soit que m’amie ait nom ou Cassandre ou Marie,
Neuf fois ie m’en vay boire aux lettres de son nom
Et toy si de ta belle & ieune MAGDELON,
Belleau, l’amour te poind, ie te pri’ne l’oublie.”¹

Belleau, however, never himself makes mention of her, save in a very vague manner, as when he addresses the sonnet, “*Depuis que ie baisay sa bouchette emperlee*,”² to M. M. Doubtless this M. M. refers to the Magdelon mentioned by Ronsard. Another of his lady-loves bore the name of Catherine. He often addresses her by the diminutives *Catin* and *Catelon*.

Belleau died at Paris, March 7, 1577, at the age of fifty years. His body was borne to its last resting-place, the church of the *Grands-Augustins*, upon the shoulders of his friends, Pierre de Ronsard, Amadis Jamyn, Philippe Desportes, and Jean Antoine de Baïf.

The first complete edition of “*La Bergerie*” is of 1572, published at Paris by Gilles Gilles, in—8°.

The first edition of Belleau’s complete works is of 1578 (Paris, 2 vol. in—12).

¹ Ronsard, Pierre de. *Oeuvres de P. de Ronsard gentilhomme vandomois Avec une Notice biographique et des Notes par Ch. Marty-Laveaux.* Paris, A. Lemerre, 6 vol. in—8°, 1887-1893. Vol. I, Amovrs, Livre II, p. 133.

² Belleau, Remy. *Oeuvres poetiques Avec une Notice biographique et des Notes par Ch. Marty-Laveaux.* Paris, Lemerre, 2 vol. in—8°, 1878. Vol. II, p. 464.

Belleau is at his best in his sonnets known as "*Baisers*," although most of them are too indelicate to quote. The first of the "*Baisers*," and the best known of Belleau's sonnets, is the following :

"Mouches qui massonnez les voûtes encirees
De vos palais dorez, & qui dés le matin
Volez de mont en mont pour effleurer le thyn,
Et suçoter des fleurs les odeurs saouurees :
Dressez vos ailerons sur les leures sucrees
De ma belle maistresse, & basant son tetin
Sur sa bouche pillez le plus riche butin
Que vous chargeastes onc sur vos ailes dorees.
Là trouueriez vn air embasmé de senteurs.
Vn lac comblé de miel, vne moisson d'odeurs :
Mais gardez-vous aussi des embuches cruelles.
Car de sa bouche il sort vn brasier allumé,
Et de soupirs ardens vn escadron armé,
Et pource gardez-vous de n'y brusler vos ailes."¹

Although this is his best-known sonnet, it is by no means equal to the following:

"PREMIERE IOVRNEE DE LA BERGERIE."

Vien Somme vien, ton pouuoir n'est aux cieux,
Rien n'y sommeille, & de l'humeur sorciere
De ton pauot, arrose ma paupiere,
Mon front, mon poil, mes temples, & mes yeux :
Charme le mal dvn charme obliuieux
Qui me trauaille, & fait que plus n'espere
Mon pauure cœur, qui soupirant s'altere
Et qui n'eut onc faueur d'esperer mieux.
Vien donc à moy, & du vent de tes aëles
Euentre vn peu les angoisses cruelles
Qui sans pitié me minent iusqu'à l'os :
Et tous les ans, si tu m'es fauorable,
Ce mesme iour i'espandray sur la table
De ton autel, du miel & des pauots."²

None of Belleau's other sonnets can compare with this one. There are 125 sonnets in the edition of the works of Remy Belleau by Marty-Laveaux, disposed as follows :

¹ Ed. Marty-Laveaux. Vol. II, p. 86.

² Ed. Marty-Laveaux. Vol. I, p. 315.

VOL. I.

- p. 91, —1—“*De mille morts ie meurs voyant la modestie.*”
 p. 133, —2—“*D'VNE DAME*”
 “*ELLE MERSME.*”
 pp. 141-148, —17—“*SONNETS.*”
 p. 160, —1—“*A MONSIEVR PALINGENE, sur la traduction de
Sceoule de Saincte-Marthe.*”
 p. 162, —1—“*AV SIEVR SALOMON.*”
 p. 170, —1—“*L'OMBRE DV SIEVR DE SILLAC aux soldats François.*”
 pp. 175-176, —4—“*AV ROY.*”
 pp. 214-315, —45—“*LA BERGERIE. Première Journée.*”

VOL. II.

- pp. 86-107, —46—“*LA BERGERIE. Seconde Journée.*”
 p. 262, —1—“*AVDIT SEIGNEVR.*”
 p. 455, —2—“*Ce double trait, dont l'un industrieux.*
“*Gentille main qu'un Apelle pour sienne.*”
 p. 458, —1—“*A L'AMOVR.*”
 p. 462, —1—“*Je plains fort, mon Garnier, qu'en ce temps misera-
ble.*”
 p. 464, —1—“*A M. M.*”
 p. 465, —1—“*SVR L'OLIMPE DE IAQVES GREVIN.*”

Add to these 1 (found in Ed. of Ronsard by M.-L., Vol. III, p. 519, Notes) and 1 (found in Ed. of de Baïf by M.-L., Vol. IV, p. 470, Notes), and we have a total of 127.

Of the 45 sonnets in the first “*Journée*” of “*LA BERGERIE*”

41 have the rhyme-scheme 3 (Vol. I, pp. 214, 255, 258)	ABBA ABBA CCD EED ABBA ABBA CCD EDE ABBA BAAB CCD EED
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26 are of 12 syllable verse ; 19 are of 10 syllable verse.

Of the 46 sonnets in these cond “*Journée*” of “*LA BERGERIE*,” among which may be found the sonnets called “*Baisers*”

44 have the rhyme-scheme 1 (Vol. II, p. 90) 1 (Vol. II, p. 95)	ABBA ABBA CCD EED ABBA ABBA CCD CCD ABBA CDDC EEF GGF
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44 are of 12 syllable verse ; 2 are of 10 syllable verse.

Of the 36 remaining sonnets, including the one mentioned from the edition of Ronsard, “*Tes beaux vers animez de la
sainte fureur*” of 12 syllable verse and rhyme-scheme ABBA
ABBA CCD EED, and the one mentioned from the edition of de Baïf “*Chacun n'a pas l'art de bien inuenir*” of 10 syllable
verse and rhyme-scheme ABBA ABBA CCD EED,

33 have the rhyme-scheme

ABBA ABBA CCD EED

2 (Vol. I, pp. 142, 160)

ABBA ABBA CDD CEE

1 (Vol. I, p. 133)

ABBA ACCA DDE FFE

27 are of 12 syllable verse ; 9 are of 10 syllable verse.

RÉSUMÉ.

Of Belleau's 127 sonnets

118 have the rhyme-scheme

ABBA ABBA CCD EED

3 (Vol. I, pp. 214, 255, 258)

ABBA ABBA CCD EDE

2 (Vol. I, pp. 142, 160)

ABBA ABBA CDD CEE

1 (Vol. II, p. 90)

ABBA ABBA CCD CCD

1 (Vol. I, p. 275)

ABBA BAAB CCD EED

1 (Vol. I, p. 133)

ABBA ACCA DDE FFE

1 (Vol. II, p. 95)

ABBA CDDC EEF GGF

97 are of 12 syllable verse ; 30 are of 10 syllable verse.

Belleau often fails to observe the rule requiring a change of rhyme gender with a change of rhyme. For example, see the sonnet "*Ce beau front releué la demeure des Graces*" (Ed. M.-L., Vol. I, p. 143), in which the rhymes of the tercets are all feminine.

He pays no heed to the rule forbidding the repetition of words, as may be seen by the sonnet "*Heureuses fleurs, & vous herbes heureuses*" (Ed. M.-L., Vol. I, p. 273), in which the word *heureuses* occurs three times, and the word *heureux* twice.

SONNETS DIFFICULT TO CLASSIFY AS TO RHYME-SCHEME. (See Chapter I.)

VOL. I.

p. 145—The couplet *forcee, courroucee*, of quatrains, rhymes with *offensee, pensee*, also of quatrains.

p. 270—The couplet *flots, dos*, of tercets, differs from *beaux, flambeaux*, also of tercets.

p. 271—The couplet *l'air, l'esclair*, of quatrains, rhymes with *mer, ramer*, also of quatrains.

VOL. II.

p. 87—The couplet *meurs, ardeurs*, of tercets, differs from *liqueur, chaleur*, also of tercets.

p. 102—The couplet *refraichissement, chatouillement*, of tercets, differs from *languiissant, punissant, guerissant, paissant*, of quatrains.

p. 103—The couplet *furieux, yeux*, of quatrains, rhymes with *bien-heureux, amoureux*, also of quatrains.

p. 458—The couplet *gentille, distille*, of quatrains, rhymes with *subtile, fertile*, also of quatrains.

IX. ÉTIENNE JODELLE.

Étienne Jodelle, Seigneur du Lymodin, offspring of a noble family, was born at Paris in 1532. His poems and sonnets, which bear the date of 1549, were written when he was only seventeen, or younger, and were greatly admired by his contemporaries. Charles de la Mothe, in his preface to the editions of 1574 and 1583, says of them: “Tous ses Sonnets, mesmes ceux qui sont par rencontres, il les a tous faicts en se promenant, & s’amusant par fois à autres choses, si soudainement, que quand il nous les disoit, nous pensions qu’il ne les eut encore commencéz. Bref, nous ne croirons iamais qu’aucune autre nation, de tout le temps passé ait eu vn esprit naturellement si prompt & adextre en cette science.”¹ This may have been a reason for their ephemeral existence, for Jodelle to-day is not known for his sonnets, but for being one of the famous Pléiade, and especially for being the first to compose in French a classical tragedy (*Cléopâtre*, 1552) and a classical comedy (*Eugène*, 1552). Colletet considered Jodelle the least pleasing of the poets of the Pléiade. He died in July, 1573, at the age of forty-one.

The largest group of his sonnets is the one entitled “*Les Amours d’Estienne Jodelle Parisien*,” consisting of forty-seven. It is more than likely, as Marty-Laveaux points out,² that the lady celebrated by Jodelle in his “*Amours*,” usually under the name of Diane, was Antoinette de la Baume Montrevel, a widow pledged in second marriage to Jean, Baron d’Annebaut, de Retz et de la Hunaudaye, whom she afterwards married.

The “*Amours*” are followed by the “*Contr’Amours*,” a group of only seven sonnets, which, as La Mothe declares in his preface,³ must have consisted originally of over three hundred, the rest of them having been lost. Jodelle’s idea was to make a book in scorn of a lady for whom he had previously had a fancy, since so many of his friends were writing books in praise of their lady-loves.

¹ Iodelle, Estienne. *Les Œuvres et Meslanges Poétiques d’Estienne Iodelle Sievr dv Lymodin Avec une Notice biographique et des Notes par Ch. Marty-Laveaux.* Paris, Alphonse Lemerre, 2 vol. in —8°, 1868—1870. Vol. I, p. 7.

² Ed. Marty-Laveaux. Vol. II, p. 354, Note I.

³ Ed. Marty-Laveaux. Vol. I, p. 6.

Veyrières¹ tells us that Jodelle has been considered the inventor of the *vers rapportés*, on account of the following distich placed by him at the head of the "*Oeuvres d'Ol. de Magney*" in 1553:

"Phebus, Amour, Cypris, veut sauuer, nourrir et orner
Ton vers, cœur et chef d'ombre, de flamme, de fleurs."

Certain it is that he wrote a number of sonnets in *vers rapportés*, among which the best known is the following:

“ Des astres, des forests, & d’Acheron l’honneur,
Diane, au Monde hault, moyen & bas preside,
Et ses cheualx, ses chiens, ses Eumenides guide,
Pour esclairex, chasser, donner mort & horreur.

Tel est le lustre grand, la chasse, & la frayeur
Qu'on sent sous ta beauté claire, promte, homicide,
Que le haut Iupiter, Phebus, & Pluton cuide
Son foudre moins pouvoir, son arc, & sa terreur.

Ta beaute par ses rais, par son rets, par la craincte
Rend l'ame esprise, prise, & au martyre estreinte :
Luy moy, pren moy, tien moy, mais helas ne me pers
Des flambans forts & griefs, feux, filez, & encombres,
Lune, Diane, Hecate, aux cieux, terre, & enfers
Ornant, questant, genant, nos Dieux, nous, & nos ombres.

Jodelle's sonnets are very tiresome with their continual repetition of nouns, verbs or adjectives, for most of them are in a measure rapportés.

There is, however, one really beautiful sonnet by this author, which he, while dying in poverty and distress, composed for ungrateful Charles IX.

Charles de la Mothe gives the following account of it :

“ Or il mourut l'an mil cinq cens septante trois, en Iuillet, aage de quarante & vn an, ayant encor en son extreme foiblesse faict ce sonnet (qui est la derniere chose par luy composee) qu'il nous recita de voix basse & mourante, nous priant de l'enuoyer au Roy, ce qui ne fut pas fait, pour n'auoir eu besoin de ce que plus par cholere, que par necessité il sembloit requerir par iceluy.”

¹ Veyrières, Louis de. Monographie du sonnet. Sonnettistes anciens et modernes, etc. Paris, Bachelin-Deflorenne, 1869, 2 vol. Vol. I, p. 129.

² Ed. Marty-Laveaux. Vol. II, p. 2. Amours—II.

³ Ed. Marty-Laveaux. Vol. I, p. 7. Preface to the editions of 1574 and 1583 by Charles de la Mothe.

Here is this graceful sonnet:

“Alors qu'un Roy Pericle Athenes gouuerna,
Il aim'a fort le sage & docte Anaxagore,
A qui (comme vn grand coeur soymesme se deuore)
La liberalité l'indigence amena.
Le Sort, non la grandeur ce coeur abandonna,
Qui pressé se haussa, cherchant ce qui honore
La vie, non la vie, & repressé encore
Plustost qu'à s'abaisser, à mourir s'obstina :
Voulant finir par faim, voilla son chef funeste.
Pericle oyant ceci accourt, crie, & deteste
Son long oubli, qu'en tout reparer il promet :
L'autre tout resolu luy dit (ce qu'à toy, Sire,
Delaissé, demi-mort, presque ie puis bien dire)
Qui se sert de la lampe aumoins de l'huile y met.”¹

Jodelle wrote in all 183 sonnets, according to the edition by Marty-Laveaux, which are disposed as follows :

VOL. I.

- | | | |
|--------------|------|--|
| p. 8, | —1— | “ <i>Alors qu'un Roy Pericle Athenes gouuerna.</i> ” |
| p. 261, | —1— | “ <i>Si mon pere a taché de payer le devoir.</i> ” |
| pp. 285-304, | —12— | “ <i>HYMENEÉ.</i> ” |

VOL. II.

- | | | |
|--------------|------|---|
| pp. 1-24, | —47— | “ <i>LES AMOVR'S D'ESTIENNE IODELLE PARISIEN.</i> ” |
| pp. 91-94, | —7— | “ <i>CONTR' AMOVR'S.</i> ” |
| p. 103, | —1— | “ <i>Le dol long temps couué, la surprise, & l'audace.</i> ” |
| pp. 104-106, | —5— | “ <i>A MADAME MARGVERITE.</i> ” |
| pp. 129-132, | —6— | “ <i>AV ROY CHARLES IX.</i> ” |
| pp. 133-151, | —36— | “ <i>CONTRE LES MINISTRES DE LA NOUVELLE OPINION.</i> ” |
| pp. 151-155, | —8— | “ <i>For different days.</i> ” |
| pp. 156-159, | —7— | “ <i>A LA ROYNE MERÉ DV ROY.</i> ” |
| p. 161, | —1— | “ <i>Toy qui dois & peux seule en la France entreprendre.</i> ” |
| pp. 162-163, | —3— | “ <i>A MONSEIGNEVR.</i> ” |
| pp. 163-165, | —3— | “ <i>A MONSEIGNEVR LE DVC.</i> ” |
| p. 170, | —1— | “ <i>Si Dieu pour premier fruit de ton saint mariage.</i> ” |
| p. 171, | —1— | “ <i>SVR LA NAISSANCE DE HENRY DE LORRAINE COMTE D'EV.</i> ” |
| pp. 174-178, | —8— | “ <i>A M. LE COMTE DE FAVQEMBERGE ET DE COVR TENAY.</i> ” |
| p. 178, | —1— | “ <i>A M. SYMON.</i> ” |
| p. 179, | —1— | “ <i>A LOYSE L'ARCHER, ET A SES SCEVRS.</i> ” |
| p. 180, | —1— | “ <i>A M. SYMON.</i> ” |
| p. 181, | —1— | “ <i>A M. DE L'AVBESPINE, SECRETAIRE D'ESTAT.</i> ” |

¹ Ed. Marty-Laveaux. Vol. I, p. 8.

- p. 182, —2—“A MADAMOYSELLE DE SVRGIERES.”
 “SVR LA DEVISE DE LA CYGALLE.”
- p. 183, —2—“ANAGRAME, SON ARC TIRE FLAME.”
 “AV SEIGNEVR DE LA BOVRDAIZIERE.”
- p. 184, —2—“A LVY MRSME.”
 “SVR LES MTEORES DE I. A. DE BAÏF.”
- p. 191, —I—“A LOYSE L'ARCHER.”
- p. 192, —I—“SVR LES DIALOGVES D'HONNEVR DE I. BAPTISTE
 POSSEVIN.”
- pp. 279-288, —10—“TOMBEAVX.”
- pp. 292-293, —3—“A LA ROYNE MERRE.”
- p. 294, —2—“A MONSIEVR.”
 “A MONSEIGNEVR LE DVC.”
- p. 333, —I—“Le flamboyant, l'argentin, le vermeil.”
- p. 334, —I—“SVR LES PESCHERIES, BERGERIES ET EGLOGVES DE
 CHASSE DE CLAVDE BINET.”
- p. 337, —I—“A SAEL.”
- p. 338, —I—“A IRAN DE VOYER.”
- p. 339, —I—“A I. DV BELLAY.”
- p. 340, —2—“DE LA FIDELITÉ DES HVGVENOTS.”
 “SVR LES BRAVTEZ D'VNE GARSE.”
- p. 344, —I—“Oncques traict, flamme ou lacqs d'amoureuse
 fallace.”

Of the 12 sonnets entitled “HYMENEEL”

9 have the rhyme-scheme 3 (Vol. I, pp. 289, 299, 304)	ABBA ABBA CCD EED ABBA ABBA CCD EDE
--	--

All 12 are of 12 syllable verse.

Of the 47 sonnets called “AMOVRS”

36 have the rhyme-scheme 10 1 (Vol. II, p. 9-XVII)	ABBA ABBA CCD EED ABBA ABBA CCD EDE ABBA ABBA CCA DDA
--	---

45 are of 12 syllable verse ; 2 (Vol. II, pp. 7-XIII, 8-XV)
 are of 10 syllable verse.

Of the 7 sonnets called “CONTR 'AMOVRS”

6 have the rhyme-scheme 1 (Vol. II, p. 92-II)	ABBA ABBA CCD EED ABBA ABBA CCD EDE
--	--

3 (Vol. II, pp. 91-I ; 93-III, V) are of 12 syllable verse ; 4
 (Vol. II, pp. 92-II, III ; 94-VI, VII) are of 10 syllable verse.

Of the 36 sonnets “CONTRE LES MINISTRES DE LA NOUVELLE
 OPINION”

33 have the rhyme-scheme 1 (Vol. II, p. 147-XXIX) 1 (Vol. II, p. 150-XXXV) 1 (Vol. II, p. 141-XVII)	ABBA ABBA CCD EED ABBA ABBA CCD EDE ABBA ABBA CCD CEE ABBA ABBA CCD BBD
--	--

All 36 are of 12 syllable verse.

Of the 10 sonnets entitled "TOMBEAVX"

9 have the rhyme-scheme 1 (Vol. II, p. 286)	ABBA ABBA CCD EED ABBA ABBA CCD EDE
--	--

All 10 are of 12 syllable verse.

Of the 71 remaining sonnets

62 have the rhyme-scheme 9	ABBA ABBA CCD EED ABBA ABBA CCD EDE
-------------------------------	--

68 are of 12 syllable verse ; 3 (Vol. II, pp. 179, 333, 337) are of 10 syllable verse.

RÉSUMÉ.

Of the 183 sonnets of Jodelle

155 have the rhyme-scheme 25 1 (Vol. II, p. 150-XXXV) 1 (Vol. II, p. 141-XVII) 1 (Vol. II, p. 9-XVII)	ABBA ABBA CCD EED ABBA ABBA CCD EDE ABBA ABBA CDD CEE ABBA ABBA CCD BBD ABBA ABBA CCA DDA
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174 are of 12 syllable verse ; 9 are of 10 syllable verse.

Jodelle usually observes the rule for the alternation of masculine and feminine rhymes, but occasionally follows the general loose usage of the sixteenth century. See Sonnet XIII of the "AMOVRS" which is entirely of feminine rhymes. See also Sonnet V of the "CONTR'AMOVRS," which is likewise entirely of feminine rhymes.

SONNETS DIFFICULT TO CLASSIFY AS TO RHYME-SCHEME.

(See Chapter I.)

VOL. I.

p. 299—"La nature sans fin ie rens belle & seconde." The couplet *s'enflammant*, *s'animant*, of tercets, differs in rhyme from *portant*, *soriant*, *empruntant*, *argentant*, of quatrains.

VOL. II.

- p. 13—Sonnet XXIII. The couplet *service*, *benefice*, of tercets, differs from *acquise*, *conquise*, *attise*, *esprise*, of quatrains.
 p. 13—Sonnet XXV. The couplet *obiet*, *sujet*, of tercets, differs from the couplet *sommet*, *met*, also of tercets.
 p. 93—Sonnet V. The couplet *gardee*, *Medee*, of tercets, differs from *enragee*, *changee*, *outragee*, *chargee*, of quatrains.
 p. 129—Sonnet I. The couplet *resistant*, *surmontant*, of tercets, differs from *bastiment*, *ornement*, *dextrement*, *dignement*, of quatrains.

- p. 132—Sonnet VI. The couplet *faire, aduersaire*, of tercets, differs from *guerre, terre, tonnerre, alterre*, of quatrains.
- p. 134—Sonnet III. The couplet *faire, deffaire*, of tercets, differs from *premiere, meurtriere, maniere, fiere*, of quatrains.
- p. 164—Sonnet III. The couplet *sortira, lira*, of tercets, differs from *chanta, s'absenta, presenta, arresta*, of quatrains.
- p. 170—The couplet *guerrier, laurier*, of quatrains, rhymes with *fier, l'olivier*, also of quatrains.
- p. 179—The couplet *changee, mangee*, of tercets, differs from *presentee, chantee, vantee, apprestee*, of quatrains.
- p. 280—“L'OMBRE DE PERONNE LE GRISLE.” The couplet *salaire, faire*, of tercets, differs from *pere, improspere, reuere, misere*, of quatrains.

No attention is here paid to the difference between the consonants preceding the endings *-é, -er, -ez*, as Jodelle is always careful with these rhymes, never rhyming *-ler* with *-ter*, *-gé* with *-pé*, *-dez* with *-sez*, etc.

30. VINITI
AUGUST 1960

X. JEAN ANTOINE DE BAÏF.

Jean Antoine de Baïf was born, according to Becq de Fouquières, in February, 1532, at Venice. He was the illegitimate child of Lazare de Baïf, ambassador to Venice. His mother was Italian. He seems to have inherited the poetic temperament of her nation, along with the scholastic tendencies of his father. He was a fellow pupil with Ronsard at the school of Dorat, and was later associated with them in the Pléiade. He attempted to introduce certain innovations into the French language,—an orthography according to pronunciation, and latin forms (ridiculed by du Bellay in the following words: '*Docte, docteur, et doctime Baïf!*''), and into French versification, a system in which rhyme was to be replaced by an arrangement of metrical feet after the manner of Latin poetry. It is needless to say that few of these alterations were destined to outlive their author. Like most of the poets of the sixteenth century, Baïf began his literary activity by celebrating the charms of his love in sonnets, after the style of Petrarch. His "*Amours de Meline*" were published in 1552. It has been questioned whether the poems for Meline record a true passion. It is probable that they do, for, although he declares to Francine,

" Il me plaist assoupir les sons
Qui bruioyent mes feintes chansons
Sons le nom de Meline,
Pour choifir les vrayes façons
D'vne chanson plus dine."¹

and again,

" L'atteigny l'an deuziesme apres vne vintaine :
Et desia plus épais de barbe se frisa
Mon menton blondoyant, quand Amour m'atisa
Vn feu par le bel oeil d'vne douce inhumaine.
Parauant ie chantois afranchy de sa peine :
L'Enfant sous vn nom feint écriuant m'auisa
De luy sans le cognoistre : & mes vers il prisa,
Et pour me faire sien à Francine me meine."²

¹ Baif, Jan Antoine de. *Evvres en rime de Jan Antoine de Baif secrétaire de la chambre du Roy Avec une Notice biographique et des Notes par Ch. Marty-Laveaux.* Paris, Alphonse Lemerre, 5 vol. in—8°, 1881—1890. Vol. I, p. 195.

² Ed. Marty-Laveaux. Vol. I, p. 96.

it is quite compatible with Baïf's fickle nature to address to Francine these compliments, forgetting readily his fondness for Mélina. Throughout his poems to Mélina, forty-two of which are sonnets, there is present a passion which was real for the time at least, and not a Platonic passion either, as is evident from the sonnet, "*O doux plaisir plein de doux pensement.*" (Ed. Marty-Laveaux, Vol. I, p. 86.)

The "*Amour de Francine*" was published in 1555. This collection is divided into four books, the first of which contains one hundred and twenty-two sonnets, the second, one hundred and twenty-five, and the other two, no sonnets at all. It is generally believed that the family name of Francine was de Gennes, on account of the poet's frequent use of the verb *gennier*. (See Ed. Marty-Laveaux, Vol. V, p. XI. Notice Biographique.)

His "*Diverses Amours*," containing among other poems eighty-five sonnets, are addressed to different mistresses, especially to one named Madelene, or Madelon, as he often calls her.

Baïf founded in 1570 the first academy in France. He held a position of honor with Charles IX, who made him secretary of his chamber. He died at Paris, September 9, 1589.

Sainte-Beuve says of him : " Baïf has very skillfully used the verse of ten syllables. He tells us in that rhythm his habits and his tastes in the matter of love, with an accent of perfect good humor and a charming conversational tone."¹

Baïf was at his best in the treatment of light and sportive subjects. For example, note the following sonnet :

" Petits cousins aislez, ô d'amour les trompettes,
Qui la nuit trompetans tout alentour de moy,
Me reueillez ensemble auecques mon émoy,
Allez, trauersez l'air, déployez vos aislétes.

Volez, & si d'amour quelque conte vous faites,
Faitez conte, oyselets, pour ma si rare foy,
De ce que ie vous veu. Si tant d'heur ie reçoy,
Les bons heraus d'amour à tout-iamais vous estes :

Allez pres de Poitiers, sur vn valon pierreux,
Droit au dos d'vn coutau, qui sur vn champ regarde :
Portez à ma Francine vn message amoureux.

De ce mot dans son lit allez la reueiller,
(Pour guerdon baisez-la, O quel malheur m'en garde !)
Baif pour ton amour ne sçauroit sommeiller."²

¹ Sainte-Beuve, C. A. *Tableau de la poésie française au XVI^e siècle*; ed. par J. Troubat. Paris, 2 vol., 1876. Vol. I, p. 153.

² Ed. Marty-Laveaux. Vol. I, p. 129. Francine, Book I.

Baïf's most beautiful sonnet is the following, upon a theme much in vogue among the poets of the Pléiade :

“Hier cueillant ceste Rose en Autonne fleurie,
Me deuant mes yeux nostre Esté qui s'enfruit,
Et l'Autonne prochain, & l'Hyuer qui le suit,
Et la fin trop voisine à nostre chere vie.
La voyant aujourduy languissante & fletrie,
Vn regret du passé à plorer me conduit.
La raison que le deuil pour vn temps a seduit,
Iuge que cet exemple à plaisir nous conuie.
Belle, que vous & moy serons bien à reprendre,
He, si le bien present nous dedaignons de prendre
Tant que voyans le iour icy nous demourons.
Las, helas ! chaque Hyuer les ronces effueillissent,
Puis de fueille nouuelle au Printemps reuerdissent,
Mais sans reuiure plus vne fois nous mourons !”¹

Basing our examination of the sonnets of Baïf upon the edition of the poet's works by Marty-Laveaux, we find that he wrote 498 sonnets, disposed as follows :

VOL. I.

- p. 12, — 1—“A MELINE.”
- pp. 15-52, — 39—“AMOVR DE MELINE. PREMIER LIVRE.”
- pp. 85, 86, — 2—“AMOVR DE MELINE. SECOND LIVRE.”
- pp. 93-142, — 122—“L'AMOVR DE FRANCINE. PREMIER LIVRE.”
- pp. 143-193, — 125—“L'AMOVR DE FRANCINE. SECOND LIVRE.”
- (No sonnets in 3rd or 4th book.)
- pp. 281-330, — 60—“DIVERSES AMOVR. PREMIER LIVRE.”
- pp. 331-361, — 19—“DIVERSES AMOVR. SECOND LIVRE.”
- pp. 369-395, — 6—“DIVERSES AMOVR. TROISIEME LIVRE.”

VOL. III.

- p. 115,—1—“*O Royne, quand le ciel vous mena dans la France.*”
- p. 183,—1—“*Donant de mes labeurs le doux fruit aux François.*”

VOL. IV.

- p. 1,—1—“*La Loy d'ingratitude abondroit établie.*”
- p. 139,—1—“*Le soigneux laboureur, s'il entand que son maistre.*”
- “PREMIER LIVRE DES PASSETEMS.”
- p. 207,—2—“*AV ROY ESTRENÉ.*” “*TABLEAV DE LA ROYNE MERRE.*”
- p. 209,—1—“*A MONSIEVR DE VILLEROY.*”
- p. 213,—1—“*A MONSIEGNIEVR DE LANSAC.*”

¹ Ed. Marty-Laveaux. Vol. I, p. 316. Diverses Amours, Book I.

- p. 215,—I—“EPITAPHE DES COEVRS DE MESSIEVRS DE L'AVBESPINE.”
p. 216,—I—“GOSSERIE CONTRE LE SONET DE IOACH. DV BELLAY DES COMPARATIFS.”
p. 217,—2—“AV ROY.” “A MADAME.”
p. 219,—I—“SVR LE CORS DE GASPAR DE COLIGNISANT SVR LE PAVÉ.”
p. 223,—I—“A VNE DAMOYSELLE.”
p. 224,—I—“A COTELEY.”
p. 229,—I—“A MONSIEVR DE FITES.”
p. 232,—I—“AV SIEVR MARCEL.”
p. 234,—I—“AV SIGNEVR IAQVES GOHORRY.”
p. 238,—I—“A MONSIEVR ROVL MOREAV.”
p. 241,—I—“A PHILIPPE DES PORTES.”
p. 243,—I—“EPITAPHE.”
p. 245,—I—“A MONSIEVR DE L'AVBESPINE.”
p. 248,—I—“EPITAPHE DV SEIGNEVR D'ALVVE.”
p. 249,—I—“A MADAMOYSELLE DE CHATEAVNEVE.”

“SECOND LIVRE DES PASSETEMS.”

- p. 254,—2—“AV ROY.” “ESTRENES A LA ROYNE.”
p. 256,—I—“A MONSEIGNEVR LE DVC DE NEVERS.”
p. 257,—I—“AV PEVPLE FRANCOYS.”
p. 258,—I—“Peuples n'en doutez pas le Grand Dieu fauorise.”
p. 261,—2—“EPITAPHE.” “MASCARADE.—LES NYMPHES.”
p. 265,—I—“DV CONTE DE BRISSAC.”
p. 266,—I—“EPITAPHE DE SILLAC.”
p. 270,—I—“A MONSEIGNEVR D'EVREUX.”
p. 271,—I—“EPITAPHE DV CVEVR DV ROY HENRY II.”
p. 272,—I—“EPITAPHE DE FRANCOIS OLIVIER.”
p. 274,—2—“A MONSIEVR DE LANSAC.”
p. 278,—2—“A MONSIEVR DE LOVYE.”
 “Desia, le doux Printems nous rit, & nous redonne.”
p. 279,—2—“Le grand Pythagoras en sa lettre fourchée.”
 “Ulysse tresloubé, grand honneur des Gregeois.”
p. 282,—2—“D'ELISABET DE FRANCE.”
 “Que nous vaut, Hennequin, par des rymes pleintives.”
p. 285,—2—“A MONSEIGNEVR DE LANSAC.” “AV SIEVR CHOMEDEVY.”
p. 288,—I—“A MADAMOYSELLE DV LVDE.”
p. 290,—I—“A LA IEVNESSH SCAVANTE.”
p. 301,—I—“EPITAPHE DE IANE DE DAILLON DAMOISELLE DV LVDE.”
p. 304,—I—“A MONSEIGNEVR LE COMTE DE REEZ.”
p. 305,—I—“A MADAME LA COMTESSE DE REEZ.”
p. 310,—I—“DE IALOVZIE.”
p. 311,—I—“AV ROY SVR LE ROMAN DE LA ROSE.”
p. 312,—I—“A DES MEDISANTES.”

"TROISIÈME LIVRE DES PASSETEMS."

- p. 314,—1—“AV ROY.”
 p. 315,—1—“A MONSIEVR DE SAVVR.”
 p. 316,—1—“MASCARADE D’VNE SIBYLLE.”
 p. 321,—2—“A MADAMOISELLE ESPERANCE DE LA CROIX.”
 “ A MONSIEVEVR LE CARDINAL DE BOVRBON.”
 p. 323,—1—“A IAN BRINON.”
 p. 325,—1—“ANAGRAMME DE MADELEINE DE BAIF.”
 p. 326,—2—“CONTRE VN MEDISANT.”
 “Ronsard, qui es autant amy de la Vertu.”
 p. 327,—2—“Alis, ie te conoy vray amy sans feintise.”
 “EPITAPHE.”
 p. 328,—2—“DES CVEVRS DES SEIGNEVR DE L’AVBEPINE.”
 “ A MONSIEGNEVRE LE DVC D’ANIOV.”
 p. 329,—2—“A MONSIEGNEVRE LE CARDINAL DE LORRAINE.”
 “ A MONSIEGNEVRE LE DVC D’ALENCON.”
 p. 331,—1—“EPITAPHE D’ANDRÉ NAVGER.”
 p. 339,—1—“A LA ROYNE MERE DV ROY.”
 p. 340,—2—“A LA ROYNE DE NAVARRE.” “AV ROY.”
 p. 341,—2—“A MONSIEGNEVRE LE DVC D’ANIOV.”
 “ A MONSIEVR DE SAVVE.”
 p. 342,—2—“SVR LA DEVISE DES HVGVENOTS.”
 “PRESAGE HIEROGLIFE.”
 p. 347,—1—“AV SEIGNEVR I. DV FAVR.”
 p. 358,—1—“SVR LA MEDEE DE LA PERVSE.”
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 p. 360,—1—“DE SA FORTVNE.”
 p. 363,—1—“DE RONSARD ET MVRET.”
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 “ A LA ROYNE MERE DV ROY.”
 p. 366,—2—“POVR MONSIEVR DE BONNIVET.”
 “AV SIEVR DE FAVELLES.”
 p. 368,—1—“AV ROY HENRI.”

"QVATRIÈME LIVRE DES PASSETEMS."

- p. 376,—1—“AV ROY.”
 p. 377,—1—“CARTEL POVR MONSIEGNEVRE LE CHEVALIER.”
 p. 380,—1—“DES BIZZERES LIZEVRS.”
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 “ DV ROY S’ABILLANT.”
 p. 389,—1—“AV ROY.”
 p. 390,—2—“O Charles au beau nom, noble Roy de la France.”
 “ A LA ROYNE MERE.”

- p. 391,—1—“ MARS A MONSEIGNEVR LE DVC D'ANIOV.”
 p. 392,—2—“ APOLLON A MONSEIGNEVR LE DVC D'ANIOV.”
 “ POVR LA ROYNE DE NAVARRE.”
 p. 393,—2—“ A MONSIEVR LE DVC D'ALENCON.”
 “ A LA ROYNE.”
 p. 394,—1—“ A ESTIENNE IODELLE.”
 p. 396,—1—“ AV SIEVR OTTOMAN.”
 p. 397,—2—“ A BACCHVS.” “ DVLYSSE ET PENELOPE.”
 p. 412,—1—“ CARTEL POVR VN CHEVALIER MENÉ PAR DEVX AMOVRs.”

“ CINQVIEME LIVRE DES PASSETEMS.”

- p. 426,—1—“ SVR LE LIVRE DES MEDITATIONS.”
 p. 430,—1—“ DE L'ENTREE DV ROY CHARLES IX.”
 p. 431,—1—“ DV IOVR DE L'ENTREE.”
 p. 440,—1—“ *Sire, j'oseray bien plein de bonne esperance.*”
 p. 443,—1—“ AV SIEVR ANDRÉ THEVET.”
 p. 444,—2—“ A MONSIEVR GARNIER.”
 “ POVR MONSIEVR DE BONNIVET,”

VOL. V.

- p. 231,—1—“ *Muse Françoise ores dresse ta teste.*”
 p. 232,—1—“ A. P. DE RONSARD, Sur les Amours.”
 p. 233,—1—“ Sur les Amours d'Olivier de Magny.”
 p. 234,—1—“ Sus les poësies de Iaq. Tahureau.”
 p. 235,—1—“ A l'Admiree, & à son Poëte.”
 p. 282,—1—“ A Monsieur du Verdier, Autheur de la Bibliotheque Françoise.”
 p. 283,—1—“ A Claude Binet.”
 p. 286,—1—“ Sur vn depart.”
 p. 399,—1—“ SVR LES LARMES DE R. BELLEAV.”

Of the 42 sonnets to Meline (including the introductory sonnet “ A MELINE ”),

27 have the rhyme-scheme	ABBA	ABBA	CCD	EED
6 (Vol. I, pp. 13, 26, 30, 34, 36, 86)	ABBA	ABBA	CDE	CDE
2 (Vol. I, pp. 17, 30)	ABBA	ABBA	CDC	EDE
1 (Vol. I, p. 46)	ABBA	ABBA	CDC	DEE
1 (Vol. I, p. 16)	ABBA	ABBA	CCD	DEE
1 (Vol. I, p. 17)	ABBA	ABBA	CDD	ECE
3 (Vol. I, pp. 25, 31, 37)	ABBA	ABBA	CDC	DCD
1 (Vol. I, p. 18)	ABBA	ABBA	CDC	CDC

6 are of 12 syllable verse ; 36 are of 10 syllable verse.

Of the 247 sonnets to Francine (this does not include the incomplete sonnet [Vol. I, p. 159] beginning “ *Nul ne craigne*

qu' 'Amour vole luy faire outrage," the rhyme-scheme of which is
ABBA ABA CCD EED, and the verse, the Alexandrine):

97 have the rhyme-scheme	ABBA	ABBA	CCD	EED
1 (Vol. I, p. 124)	ABBA	ABBA	CCD	EDE
73	ABBA	ABBA	CDC	EDE
29	ABBA	ABBA	CDE	CDE
1 (Vol. I, p. 100)	ABBA	ABBA	CDC	DCD
2 (Vol. I, pp. 116, 181)	ABBA	ABBA	CCD	CCD
1 (Vol. I, p. 98)	ABBA	ABBA	CCA	DDA
1 (Vol. I, p. 103)	ABBA	ABBA	CCD	BBD
1 (Vol. I, p. 124)	ABBA	ABBA	BBC	DCD
2 (Vol. I, pp. 150, 163)	ABBA	ABBA	CDC	BDB
1 (Vol. I, p. 175)	ABBA	ABBA	CAC	DAD
1 (Vol. I, p. 151)	ABAB	ABAB	CDE	CDE
1 (Vol. I, p. 140)	ABAB	ABAB	CDC	EDE
2 (Vol. I, pp. 146, 178)	ABBA	ACCA	DED	FEF
1 (Vol. I, p. 180)	ABBA	ACCA	DEF	DEF
1 (Vol. I, p. 188)	ABBA	ACCA	DED	AEA
1 (Vol. I, p. 117)	ABBA	ACCA	DDA	EEA
1 (Vol. I, p. 179)	ABAB	ACAC	DED	FEF
1 (Vol. I, p. 115)	ABBA	CBBC	DED	EDE
20	ABBA	CDDC	EFE	GFG
1 (Vol. I, p. 137)	ABBA	CDDC	EFG	EFG
1 (Vol. I, p. 191)	ABBA	CDDC	EEF	GGF
1 (Vol. I, p. 187)	ABBA	CDDC	EFE	DFD
1 (Vol. I, p. 151)	ABBA	CDDC	EFE	BFB
5 (Vol. I, pp. 134, 150, 153, 154, 189)	ABAB	CDCC	EFE	GFG

224 are of 12 syllable verse ; 23 are of 10 syllable verse.

Of the 85 " DIVERSES AMOVRIS "

35 have the rhyme-scheme	ABBA	ABBA	CCD	EED
1 (Vol. I, p. 309)	ABBA	ABBA	CCD	EDE
31	ABBA	ABBA	CDC	EDE
4 (Vol. I, pp. 286, 298, 308, 324)	ABBA	ABBA	CDE	CDE
6 (Vol. I, pp. 281, 294, 330, 352, 353, 369)	ABBA	ABBA	CDC	DCD
1 (Vol. I, p. 350)	ABBA	ABBA	CCD	AAD
1 (Vol. I, p. 298)	ABBA	ABBA	CCB	DDB
1 (Vol. I, p. 314)	ABBA	ABBA	CBC	BCB
1 (Vol. I, p. 289)	ABAB	ABAB	CDC	DCD
2 (Vol. I, pp. 314, 358)	ABBA	CDDC	EEF	GGF
1 (Vol. I, p. 316)	ABBA	CDDC	EFE	FEF
1 (Vol. I, p. 393)	ABBA	CBBC	DDE	FFE

63 are of 12 syllable verse ; 22 are of 10 syllable verse.

Of the 124 remaining sonnets

59 have the rhyme-scheme	ABBA	ABBA	CCD	EED
2 (Vol. IV, p. 285, Vol. V, p. 231)	ABBA	ABBA	CCD	EDE
1 (Vol. IV, p. 365)	ABBA	ABBA	CCD	DEE
38	ABBA	ABBA	CDC	EDE
4 (Vol. IV, pp. 331, 358, 363, 394)	ABBA	ABBA	CDE	CDE
5 (Vol. IV, pp. 232, 243, 310, 329, Vol. V, p. 399)	ABBA	ABBA	CDC	DCD
3 (Vol. IV, pp. 216, 377, 390)	ABBA	ABBA	CCD	CCD
8 (Vol. IV, pp. 261, 285, 360, 389, 392, 397, 426, 444)	ABBA	ABBA	CDC	CDC
1 (Vol. IV, p. 440)	ABBA	ABBA	CBC	DBD
1 (Vol. IV, p. 329)	ABAB	ABAB	CCD	EED
1 (Vol. IV, p. 385)	ABBA	CDDC	EFE	GFG
1 (Vol. IV, p. 301)	ABBA	CDDC	EFF	EGG

109 are of 12 syllable verse; 15 are of 10 syllable verse.

RÉSUMÉ.

Of Baïf's 498 sonnets

218 have the rhyme-scheme	ABBA	ABBA	CCD	EED
4 (Vol. I, pp. 124, 309, Vol. IV, p. 285, Vol. V, p. 231)	ABBA	ABBA	CCD	EDE
2 (Vol. I, p. 16, Vol. IV, p. 365)	ABBA	ABBA	CCD	DEE
144	ABBA	ABBA	CDC	EDE
43	ABBA	ABBA	CDE	CDE
1 (Vol. I, p. 46)	ABBA	ABBA	CDC	DEE
1 (Vol. I, p. 17)	ABBA	ABBA	CDD	ECE
15	ABBA	ABBA	CDC	DCD
5 (Vol. I, pp. 116, 181, Vol. IV, pp. 216, 377, 390)	ABBA	ABBA	CCD	CCD
9	ABBA	ABBA	CDC	CDC
1 (Vol. I, p. 98)	ABBA	ABBA	CCA	DDA
1 (Vol. I, p. 350)	ABBA	ABBA	CCD	AAD
1 (Vol. I, p. 298)	ABBA	ABBA	CCB	DDB
1 (Vol. I, p. 103)	ABBA	ABBA	CCD	BBD
1 (Vol. IV, p. 440)	ABBA	ABBA	CBC	DBD
2 (Vol. I, pp. 150, 163)	ABBA	ABBA	CDC	BDB
1 (Vol. I, p. 175)	ABBA	ABBA	CAC	DAD
1 (Vol. I, p. 124)	ABBA	ABBA	BBC	DCD
1 (Vol. I, p. 314)	ABBA	ABBA	CBC	BCB
1 (Vol. IV, p. 329)	ABAB	ABAB	CCD	EED
1 (Vol. I, p. 140)	ABAB	ABAB	CDC	EDE
1 (Vol. I, p. 151)	ABAB	ABAB	CDE	CDE
1 (Vol. I, p. 289)	ABAB	ABAB	CDC	DCD
2 (Vol. I, pp. 146, 178)	ABBA	ACCA	DED	FEF

1 (Vol. I, p. 180)	ABBA	ACCA	DEF	DEF
1 (Vol. I, p. 117)	ABBA	ACCA	DDA	EEA
1 (Vol. I, p. 188)	ABBA	ACCA	DED	AEA
1 (Vol. I, p. 179)	ABAB	ACAC	DED	FEE
1 (Vol. I, p. 393)	ABBA	CBBC	DDE	FFE
1 (Vol. I, p. 115)	ABBA	CBBC	DED	EDE
3 (Vol. I, pp. 191, 314, 358)	ABBA	CDDC	EEF	GGF
21	ABBA	CDDC	EFE	GFG
	ABBA	CDDC	EFG	EFG
	ABBA	CDDC	EFF	EGG
	ABBA	CDDC	EFE	FEF
	ABBA	CDDC	EFE	DFD
1 (Vol. I, p. 151)	ABBA	CDDC	EFE	BFB
5 (Vol. I, pp. 134, 150, 153, 154, 189)	ABAB	CDCC	EFE	GFG

402 are of 12 syllable verse ; 96 are of 10 syllable verse.

Baïf often neglects the rule for the interchange of masculine and feminine rhymes, even writing whole sonnets of one gender. Notice the sonnets "*Puis qu'à mon foible cœur toute force est faillie,*" and "*Si vostre intention, Madame, est de me faire*" (Ed. Marty-Laveaux, Vol. I, p. 100), both of which are written entirely in feminine rhymes. In general, he observes the rule demanding a completion of thought in each division of the sonnet.

Before giving a list of the many sonnets which have been noted as possessing peculiarities of rhyme-scheme, attention is here called to certain uses of rhyme to which Baïf strictly adheres. In all of his rhymes in -é, -ez, or the infinitive ending -er, he is very exact in his use of the same preceding consonant. Where we find him using such rhymes as *aimer*, *emflâmer* with *changer*, *estranger*, as in the quatrains of the sonnet "*Dame ou vien guerdonner d'une amour mutuelle*" (Ed. M-L. Vol. I, p. 117), we are forced to consider them as different rhymes, and to mark them accordingly. Such rhymes as *torticer*, *herisser* (Vol. II, p. 110), *l'air*, *voler* (Vol. II, p. 140), *rechigner*, *disner* (Vol. II, p. 230), *harassé*, *élancé* (Vol. II, p. 362), *rocher*, *chair* (Vol. III, p. 45) are regular enough. When -er is not an infinitive ending, Baïf is less particular about the preceding consonant. This is also true of -ers (see *couuers*, *desers*, Vol. II, p. 347), and of the feminine endings -ée, -ées (see *emmielée*, *façonee*, Vol. I, p. 128,—*ariuee*, *desiree*, Vol. II, p. 183,—*chargees*, *enflees*, Vol. II, p. 41). In two cases among the sonnets from the "*Amovr de Francine*," (Vol. I, pp. 116, 181, the tercets of which are *fiere*,

meurdriere, égal, fiere, meurdriere, mal and heureuses, amoureuses, absence, heureuses, amoureuses, presence), it has seemed best to consider the tercet-rhymes as CCD CCD, without indicating the fact that the first and fourth and second and fifth verses rhyme more fully together.

SONNETS DIFFICULT TO CLASSIFY AS TO RHYME-SCHEME.

(See Chapter I.)

VOL. I.

“MELINE.”

p. 32—“*Haulte beauté dans vne humble pucelle.*” The couplet *pucelle, recele*, of quatrains, rhymes with *immortelle, cautele*, also of quatrains.

“FRANCINE. PREMIER LIVRE.”

p. 95—“*Obien-heureux celuy, qui borne son desir.*” The couplet *venir, tenir*, of tercets, differs from *desir, choisir, plaisir, moisir*, of quatrains.

p. 106—“*Coutaux verds d'arbrisseaux, de qui le pendant bas.*” The couplet *bas, esbas*, of quatrains, rhymes with *helas, las*, also of quatrains.

p. 108—“*Beaux étuis des beaux doits de ma belle maistresse.*”. The couplet *offenser, penser*, of tercets, differs from *apaiser, baiser, d'oser, reposer*, of quatrains:

p. 110—“*Aneau, qui m'es plus cher que ce qui m'est plus cher.*” The couplet *differe, deffaire*, of tercets, differs from *chere, lumiere, coustumiere, matiere*, of quatrains.

p. 110—“*Helas, mon Tahureau, si amour quelque fois.*” The couplet *sagette, iette*, of quatrains, rhymes with *pauurete, amourete*, also of quatrains.

p. 111—“*Guiterre, dous confort de ma peine cruelle.*” The couplet *cruelle, mutuelle*, of quatrains, rhymes with *rebelle, belle*, also of quatrains, while the couplet *son, chanson*, of tercets, differs from *Cupidon, don*, also of tercets.

p. 116—“*I'ay blasphemé meurdriere te nommant.*” *Fiere, meurdriere, fiere, meurdriere*, of tercets, are of one rhyme.

p. 177—“*Dame, or vien guerdonner d'une amour mutuelle.*” *Mutuelle, cruelle, rebelle, belle*, of quatrains, and *naturelle, mutuelle*, of tercets, are of the same rhyme, but *m'aimer, l'enflamer*, of quatrains, differ from *changer, m'estranger*, also of quatrains.

p. 120—“*Celle, qui à soy seule, à nulle autre ne semble.*” The couplet *grouler, voler*, of tercets, differs from *retourner, abandonner*, also of tercets.

p. 123—“*Nymphette Iobertine, ô si tu as fait preuve.*” The couplet *allegier, engorger*, of tercets, differs from *consumer, alumer*, also of tercets.

- p. 126—"L'effet de deux beaux yeux Amour m'a fait scauoir." The couplet *lamente, tourmente*, of quatrains, rhymes with *gelante, excellante*, also of quatrains.
- p. 128—"Et bien heureux l'ombrage, où Madame est couchee." *Couchee, panchee, emiellee, faconnee*, of quatrains, are of one rhyme.
- p. 128—"Helas, que ie suis las de repenser comment." The couplet *pensee, lassee*, of quatrains, rhymes with *blonnee, obstinee*, also of quatrains.
- p. 131—"A dieu Poytiers, à dieu qui me fuis en arriere." The couplet *honorier, decorer*, of tercets, differs from *temoigner, m'accompagner, vergogner, dedaigner*, of quatrains.
- p. 132—"Si quand elle me montre vne benine face." The couplet *peur, trompeur*, of tercets, differs from *douceur, rausseur, erreur, fureur*, of quatrains, and these four rhyme.
- p. 137—"Nul ie ne veu blamer d'écrire à sa façon." The couplet *chanter, contanter*, of tercets, differs from *blamer, m'estimer*, of quatrains.

"FRANCINE. SECOND LIVRE."

- p. 145—"Et des plus belles mains, qui au cœur plus sauvaige." The couplet *nouveau, renouveau*, of quatrains, rhymes with *beau, flambeau*, also of quatrains.
- p. 147—"Aubert, à qui la muse a verflé dans la bouche." The couplet *yeux, cieux*, of tercets, differs from *sauoureux, amoureux*, also of tercets.
- p. 152—"Amour helas me tuë, & ne puis m'en defendre." The couplet *constant, estant*, of tercets, differs from *tourment, aucunement*, of quatrains.
- p. 154—"Ha, que je peusse vn iour vous vouloir mal autant." The couplet *chassé, pourchassé*, of tercets, differs from *offensé, recompensé*, also of tercets.
- p. 164—"Il ne faut point, Francine, que i'en mente." The couplet *compagnon, mignon*, of quatrains, rhymes with *brandon, guerdon*, also of quatrains.
- p. 170—"D'attendre si long temps, helas, ie suis tant las." The couplet, *las, soulas*, of quatrains, rhymes with *pas, apas*, also of quatrains.
- p. 177—"Dame, si mon seruice autant à gré te vient." The couplet *vient, conuient*, of quatrains, rhymes with *retient, detient*, also of quatrains.
- p. 181—"Baltazar mon Baif, & que fait ta maistresse." *Heureuses amoureuses, heureuses, amoureuses*, of tercets, are of one rhyme.
- p. 182—"O doux songe amoureux, qui alheure plus coye." The couplet *mis, mis*, of tercets, differs from *ennuis, suis*, also of tercets.
- p. 190—"Mais sans m'en auiser serois-ie miserable?" The couplet *vie, enuie*, of quatrains, rhymes with *deplie, accomplie*, also of quatrains.
- p. 191—"Ie l'aimeray tousiours d'vne amour assuree." The couplet *gelee, bruslee*, of tercets, differs from *assuree, iuree, coniuree, duree*, of quatrains.

p. 193—"Amour, hé, ten la main à l'esprit trauailé." The couplet *enrouee, louee*, of quatrains, rhymes with *adoree, honoree*, also of quatrains.

"DIVERSES AMOVR.S. PREMIER LIVRE."

p. 287—"L'aymeroy mieux estre encor à scauoir." The couplet *douloir, vouloir*, of tercets, differs from *scauoir, auoir, deceuoir, conceuoir*, of quatrains.

p. 320—"Quoy que ces refrognez debordez à medire." The couplet *cieux, spacieux*, of tercets, differs from *ceux, paresseux, vigoreux, amoureux*, of quatrains.

p. 324—"Ce fut vn iour du moys le plus gaillard." The couplet *l'annee, atournee*, of quatrains, rhymes with *esploriee, rosee*, also of quatrains.

p. 330—"Si vn loyal Amour merite recompense. The couplet *assurer, durer*, of tercets, differs from *mixtionner, donner*, also of tercets.

"DIVERSES AMOVR.S. SECOND LIVRE."

p. 331—"O le cruel enfant d'une mere benine." The couplet *mauaistie, pitié*, of quatrains, rhymes with *guerroyé, employé*, also of quatrains, and these couplets differ from *entamé, consumé*, of tercets.

p. 358—"O perle de vertu ! ô belle fleur d'élite." The couplet *allegeance, vengeance*, of second quatrains, differs from *absence, recompense*, of tercets.

p. 359—"Ie veu que me soyez d'alliance ennemie." The couplet *ennemie, amie*, of quatrains, rhymes with *vie, rauie*, also of quatrains.

p. 360—"Ie ne scay si ie doy maudire la iournee." The couplet *puissance, essence*, of tercets, differs from *alliance, outrance, recompense, perseuerance*, of quatrains.

VOL. IV.

p. 1—The couplet *établie, lie*, of quatrains, rhymes with *l'envie, vie*, also of quatrains.

p. 216—The couplet *teste, beste*, of tercets, rhymes with *s'arreste, l'ap-preste*, also of tercets.

p. 217—"AV ROY." The couplet *Daufin, fin*, of quatrains, rhymes with *diuin, deuin*, also of quatrains.

p. 249—The couplet *esleuee, priuee*, of quatrains, rhymes with *Renee, enuironnee*, also of quatrains.

p. 265—The couplet *pere, misere*, of quatrains, rhymes with *vulgaire, faire*, also of quatrains.

p. 271—"EPITAPHE DV CVEVR DV ROY HENRY II." The couplet *vie, envie*, of quatrains, rhymes with *courtoisie, choisie*, also of quatrains.

p. 285—"A MONSEIGNEVR DE LANSAC." The couplet *support, port*, of quatrains, rhymes with *effort, confort*, also of quatrains.

- p. 321—"A MONSIEIGNEVR LE CARDINAL DE BOVRBON." The couplet *premier, dedier*, of tercets, differs from *étrener, couronner, s'étonner, donner*, of quatrains.
- p. 327—"EPITAPHE." The couplet *deliuree, enyuree*, of tercets, differs from *mal-assuree, juree, esperee, desiree*, of quatrains.
- p. 328—"A MONSIEIGNEVR LE DVC D'ANIOV." The couplet *terre, guerre*, of tercets, differs from *Mere, frere, chère, deffère*, of quatrains.
- p. 358—The couplet *caché, arraché*, of tercets, differs from *pitié, amitié*, also of tercets.
- p. 360—"DE SA FORTVNE." The couplet *vengeance, offence*, of tercets, rhymes with *penitence, constance*, also of tercets, as they do not form separate couplets.
- p. 363—The couplet *qu'épiant, l'alianç*, of tercets, differs from *grand, apparent, entreprend, prend*, of quatrains.
- p. 366—"AV SIEVR DE FAVELLES." The couplet *race, disgrace*, of quatrains, rhymes with *passe, trepasse*, also of quatrains.
- p. 397—"A BACCHVS." The couplet *amoureux, poureux*, of tercets, differs from *cieux, gracieux, yeux, mieux*, of quatrains.
- p. 443—"The couplet *riuieres, manieres*, of tercets, differs from *terres, erres, enserres, desserres*, of quatrains.

It has seemed best in the case of Baïf to call attention to rhymes in -é, -er, -ez, as at times such words as *aimer, changer, etc.*, might seem to a casual observer to rhyme.

XI. PHILIPPE DESPORTES.

Philippe Desportes, son of Philippe Desportes and of Marie Edeline, was born in the city of Chartres, in 1546. His parents belonged to the *petite bourgeoisie*. As secretary of the Bishop du Puy he visited Rome, where he learned the Italian language and gained a taste for the literature. The sonnet was in high favor at this time, and Desportes excelled in this little poem. It is especially for perfection and regularity of form that his sonnets are distinguished. The matter was largely taken from other poets. He was a skillful courtier, and was willing to resort to any means to gain the favor of those in power. It is even hinted that he indulged in the debauches of Henry III and his minions. No poet of his time received such immense gifts from his masters. Charles IX gave him eight hundred golden crowns (*écus*) for the poem of Rodomont, and Henry III, who had made him reader of his chamber and counselor of state, presented him with the abbeys of Tiron, Josaphat, and Bon-Port, which brought him some ten thousand crowns revenue. The best-known of his mistresses are Diane, Hippolyte and Cléonice, whom he celebrates in one hundred and forty-five, eighty-seven and ninety-four sonnets respectively. It is impossible to determine how deeply he really cared for any of them, and, as Flamini so justly says, it is a waste of time and pains to attempt a psychological analysis of a mannerist like Desportes. “*Dove non ha copiato, avrà fatta opera di mosaico o svolto alcun motivo tradizionale; certo non mai ascoltate le voci della natura e del sentimento.*”¹

To the credit of Desportes it may be said that he aided with his means and influence such men of letters as DeThou, Vauquelin de la Fresnaye, and Du Perron. His works were published in 1575. He died at Paris in 1606.

Philippe Desportes copied other poets to a very great extent, sometimes translating almost word for word, without, however, acknowledging his indebtedness to them. In a work entitled “*Les Rencontres des Muses de France et d' Italie à la Reyne, A Lyon par Jaques Roussin, 1604, avec privilege du Roy,*” there is a list of the Italian poets whom Desportes had copied. It consists

¹ Flamini, Francesco. *Studi di storia letteraria italiana e straniera.* Livorno, Raff. Giusti, 1895. p. 353.

of the following names : Angelo di Costanzo, Antonio Tebaldeo, Bernardo Tasso, Bernardino Tomitano, Domenico Veniero, Fr. Maria Malza, Giovan Mozzarello, Giacomo Sanazaro, Gio. Bat. Amaltheo, Gio. Andrea Gesualdo, Gio. Iacomo Dal Pero, Girol. Parabosco, Luigi Tansillo, L'Amanio, Rimigio Fiorentino.¹

Gustave Allais has given a very fair appreciation of Desportes in the following words : “Or les noms de Desportes et Bertaut éveillent aussitôt les idées d’imitation italienne, de pétrarchisme, de poésie doucereuse, de style raffiné et d’afféterie. Ces défauts, comparés au grand style, à la puissante inspiration, à l’essor superbe et à la vigueur souvent rude de Ronsard et de ses contemporains, attestent une dégénérescence manifeste.”² Yet Desportes even supasses Ronsard in the matter of versification. He is the first we have met to observe constantly in his sonnets the rule demanding a change of gender with a change of rhyme, and, although he sometimes rhymes a singular with a plural (as in Sonnet XLVIII to Cléonice—*contraire, miseres*, and in Book II, Sonnet VI to Diane—*ainsi, soucis*), one feels that the time of Malherbe is near at hand.

One of the best known sonnets of Desportes is the one beginning “*Icare est cheut icy, le ieune audacieux,*” but as it is translated almost word for word from Sannazaro’s “*Icaro cadde qui : queste onde il sanno,*” it need not be quoted here.

The following is the least affected of his sonnets.

“DIVERSES AMOURS. XLII.

Ha ! je vous entens bien, ces propos gracieux,
 Ces regards desrobez, cet aimable sou-rire,
 Sans me les déchiffrer je scay qu'ils veulent dire,
 C'est qu'à mes ducatons vous faites les doux yeux.
 Quand je conte mes aus, Tithon n'est pas si vieux,
 Je ne suis desormais qu'une mort qui respire ;
 Toutesfois vostre cœur de mon amour soupire,
 Vous en faites la triste et vous plaignez des cieux.
 Le peintre estoit un sot dont l'ignorant caprice

¹ Flamini gives this list on page 434 of his “*Studi di storia letteraria italiana straniera.*”

² Allais, Gustave. *Malherbe et la poésie française à la fin du XVI^e siècle (1585-1600).* Paris, Thorin, 1892, in—8°. p. 9.

Nous peignit Cupidon un enfant sans malice,
Garni d'arc et de traits, mais nu d'accoustremens.

Il falloit pour carquois une bourse luy pendre,
L'abiller de clinquans et luy faire respandre
Rubis à pleines mains, perles et diamans. ”¹

Desportes wrote, according to the edition of his works by Alfred Michiels, 439 sonnets, disposed as follows :

- pp. 13- 66, —70— “ DIANE, PREMIERES AMOURS DE PH. DESPORTES.
LIVRE I.”
- pp. 67-114, —75— “ DIANE, PREMIERES AMOURS DE PH. DESPORTES.
LIVRE II.”
- pp. 115-169, —87— “ LES AMOURS D'HIPPOLYTE.”
- pp. 180-224, —94— “ CLEONICE, DERNIERES AMOURS DE PH. DESPORTES.”
- pp. 369-430, —54— “ DIVERSES AMOURS.”
- pp. 433-451, — 7— “ BERGERIES.”
- pp. 467-487, —34— “ EPITAPHES.”
- pp. 502-509, —18— “ SONNETS SPIRITUELS.”

Of the 70 sonnets in the first book to “ DIANE ”

46 have the rhyme-scheme	ABBA	ABBA	CCD	EED
21	ABBA	ABBA	CCD	EDE
1 (p. 33-XXIX)	ABBA	ABBA	CDC	EED
1 (p. 44-LXIX)	ABBA	ABAB	CCD	EED
1 (p. 23-XXV)	ABAB	ABAB	CCD	EED

54 are of 12 syllable verse ; 16 are of 10 syllable verse.

Of the 75 sonnets in the second book to “ DIANE ”

51 have the rhyme-scheme	ABBA	ABBA	CCD	EED
20	ABBA	ABBA	CCD	EDE
1 (p. 82-XXVIII)	ABBA	ABBA	CDC	DDC
1 (p. 88-XXXII)	ABBA	ABAB	CCD	EED
1 (p. 80-XXI)	ABBA	ABAB	CCD	EDE
1 (p. 88-XXX)	ABAB	BABA	CCD	EDE

71 are of 12 syllable verse ; 4 are of 10 syllable verse.

Of the 87 sonnets in “ LES AMOURS D'HIPPOLYTE ”

63 have the rhyme-scheme	ABBA	ABBA	CCD	EED
19	ABBA	ABBA	CCD	EDE
2 (pp. 158-LXIV, 159-LXVII)	ABBA	ABAB	CCD	EED
1 (p. 167-LXXXIV)	ABBA	ABAB	CDC	DDC
1 (p. 145-XXXIX)	ABBA	ABAB	CCD	ADA
1 (p. 116-III)	ABAB	ABBA	CCD	EDE

77 are of 12 syllable verse ; 10 are of 10 syllable verse.

¹ Edition by Michiels, 1858. pp 423-424.

Of the 94 sonnets to "CLEONICE"

72 have the rhyme-scheme	ABBA	ABBA	CCD	EED
16	ABBA	ABBA	CCD	EDE
1 (p. 221-LXXXVII)	ABBA	ABBA	CCD	BBC
1 (p. 202-XLVIII)	ABBA	ABAB	CCD	EED
1 (p. 204-LII)	ABBA	ABAB	CCD	EDE
1 (p. 215-LXX)	ABAB	ABBA	CCD	EED
2 (pp. 206-LV, 213-LXVIII)	ABAB	ABBA	CCD	EDE

93 are of 12 syllable verse; 1 (p. 195-XXXIV) is of 10 syllable verse.

Of the 54 sonnets in the "DIVERSES AMOURS"

43 have the rhyme-scheme	ABBA	ABBA	CCD	EED
4 (pp. 385-XVI, 387-XVII, 389-XX, 400-XXXII)	ABBA	ABBA	CCD	EDE
1 (p. 375-V)	ABBA	ABBA	CDC	EDE
1 (p. 394-XXIV)	ABBA	ABBA	CDC	DCD
1 (p. 396-XXVI)	ABBA	ABAB	CCD	EED
2 (pp. 388-XIX, 398-XXVIII)	ABAB	ABBA	CCD	EDE
1 (p. 398-XXIX)	ABAB	BAAB	CCD	EDE
1 (p. 426, " <i>Du portrait du Sieur de Vandes</i> ")	AABB	AACC	DDE	FEF

50 are of 12 syllable verse; 3 (pp. 394-XXIV, 400-XXXI, 428) are of 10 syllable verse; 1 (p. 426, "*Du portrait*," etc.) is of 8 syllable verse.

Of the 7 "BERGERIES"

the rhyme-scheme is

All 7 are of 12 syllable verse.

Of the 34 "EPITAPHES"

29 have the rhyme-scheme	ABBA	ABBA	CCD	EED
5	ABBA	ABBA	CCD	EDE
32 are of 12 syllable verse; 2 (pp. 473, 483) are of 10 syllable verse.				

Of the 18 "SONNETS SPIRITUELS"

14 have the rhyme-scheme	ABBA	ABBA	CCD	EED
3 (pp. 507-XII, 507-XIV, 509-XVIII)	ABBA	ABBA	CCD	EDE
1 (p. 502-II)	ABAB	ABBA	CCD	EDE

All 18 are of 12 syllable verse.

RÉSUMÉ.

Of the 439 sonnets of Desportes

325 have the rhyme-scheme	ABBA	ABBA	CCD	EED
88	ABBA	ABBA	CCD	EDE
1 (p. 33-XLIX)	ABAB	ABBA	CDC	EED
1 (p. 375-V)	ABBA	ABBA	CDC	EDE

1 (p. 394—XXIV)	ABBA	ABBA	CDC	DCD
1 (p. 82—XXVIII)	ABBA	ABBA	CDC	DDC
1 (p. 221—LXXXVII)	ABBA	ABBA	CCD	BBD
6 (pp. 44—LXIX, 88—XXXII, 158—LXIV, 159—LXVII, 202—XLVIII, 396— XXVI)	ABBA	ABAB	CCD	EED
2 (pp. 80—XXI, 204—LII)	ABBA	ABAB	CCD	EDE
1 (p. 167—LXXXIV)	ABBA	ABAB	CDC	DCD
1 (145—XXXIX)	ABBA	ABAB	CCD	ADA
1 (p. 215—LXX)	ABAB	ABBA	CCD	EED
6 (pp. 116—III, 388—XIX, 398—XXVIII, 502—II, 206—LV, 213—LXVIII)	ABAB	ABBA	CCD	EDE
1 (p. 23—XXV)	ABAB	ABAB	CCD	EED
1 (p. 398—XXIX)	ABAB	BAAB	CCD	EDE
1 (p. 88—XXX)	ABAB	BABA	CCD	EDE
1 (. 426—1st sonnet)	AABB	AACC	DDE	FEF

402 are of 12 syllable verse ; 36 are of 10 syllable verse ; 1 (p. 426—1st sonnet) is of 8 syllable verse.

Although Desportes observes in all of his sonnets the rule for the alternation of masculine and feminine rhymes, he pays no attention to the rule, insisted upon by certain prosodists, that a sonnet beginning with a rhyme of one gender must terminate with one of the opposite gender. He is careful to rhyme the preceding consonants of such endings as *-er*, *-ez*, *-é*. He also observes in general the rule requiring a pause after each sonnet-division.

SONNETS DIFFICULT TO CLASSIFY AS TO RHYME-SCHEME.

(See Chapter I.)

“DIANE. LIVRE I.”

- p. 28—Sonnet XXXVII. The couplet *lumière, première*, of tercets, differs from *terre, enserre, guerre, j'enferre*, of quatrains.
- p. 38—Sonnet LXIII. The couplet *tourment, légerement*, of tercets, differs from *vant, souvant, recevant, vivant*, of quatrains.
- p. 40—Sonnet LXVIII. The couplet *retirée, assurée*, of tercets, differs from *courrouée, renversée, pensée, poussée*, of quatrains.

“DIANE. LIVRE II.”

- p. 69—Sonnet VI. The couplet *ainsi, soucis*, of tercets, rhymes, there being no other similar rhymes in the whole sonnet.
- p. 104—Sonnet LVII. The couplet *fallacieux, ambitieux*, of tercets, differs from *vœux, nœux*, also of tercets.
- p. 109—Sonnet LXV. The couplet *aimée, allumée*, of tercets, differs from *jurée, azurée, adorée, égarée*, of quatrains.

"LES AMOURS D'HIPPOLYTE."

- p. 117—Sonnet VI. The couplet *desireux, bien-heureux*, of tercets, differs from *curieux, cieux, gracieux, furieux*, of quatrains.
- p. 131—Sonnet XXIV. The couplet *captivité, fidélité*, of tercets, differs slightly from *liberté, beauté, volonté, tourmenté*, of quatrains, which latter interrhyme.
- p. 132—Sonnet XXV. The couplet *vivant, souvant*, of tercets, differs from *doucement, firmament, bassement, éternellement*, of quatrains.
- p. 145—Sonnet XXXIX. The couplet *m'offance, souffrance*, of tercets, rhymes with *apparence, présence, espérance, influence*, of quatrains.
- p. 151—Sonnet LI. The couplet *soupirant, tirant*, of tercets, differs from *finablement, diamant, l'empêchement, horriblement*, of quatrains.
- p. 153—Sonnet LV. The couplet *attendu, perdu*, of tercets, differs from *venu, mesconnu, devenu, retenu*, of quatrains.
- p. 154—Sonnet LVII. The couplet *aimée, enfermée*, of tercets, differs from *avancée, laissée, blessée, déchassée*, of quatrains.
- p. 156—Sonnet LX. The couplet *voyant, larmoyant*, of tercets, differs from *seulement, diamant, esbattement, tourmant*, of quatrains.
- p. 166—Sonnet LXXX. The couplet *celant, estincelant*, of tercets, differs from *l'Occident, regardant, ardant, perdant*, of quatrains.

"CLEONICE."

- p. 197—Sonnet LXXXVIII. The couplet *faire, adversaire*, of tercets, differs from *terre, m'enserre, m'enferre, guerre*, of quatrains.
- p. 202—Sonnet XLVIII. The couplet *contraire, misères*, of tercets, rhymes, as it is impossible to consider either word as rhyming with any other.
- p. 204—Sonnet LII. The couplet *aimée, transformée*, of tercets, differs from *meritée, écartée*, also of tercets.
- p. 204—Sonnet LIII. The couplet *convertie, amortie*, of quatrains, rhymes with *Carie, furie*, also of quatrains.
- p. 212—Sonnet LXVI. The couplet *pensant, puissant*, of tercets, differs from *abusant, luisant, maîtrisant, cuisant*, of quatrains.
- p. 221—Sonnet LXXXVII. The couplet *licence, vie*, of tercets, rhymes with *fortifie, desfie, m'ennüye, pluye*, of quatrains.

"DIVERSES AMOURS."

- p. 427—"POUR METTRE DEVANT UN PETRARQUE." The couplet *écrivant, vivant*, of tercets, differs from *contentement, seulement*, also of tercets.

"EPITAPHES."

- p. 482—Sonnet IV. The couplet *m'enserre, pierre*, of tercets, differs from *premiere, lumiere, meurtriere, dernière*, of quatrains.

XII. JEAN BERTAUT.

Jean Bertaut was born at Caen in 1552. His father François Bertaut was professor of sciences at the Collège du Bois. At an early age Jean turned his attention to poetry, and took as his principal masters Ronsard and Desportes.

Under Henry III he was appointed secretary of the king's cabinet. After his entrance into besieged Paris, Henry IV granted to Bertaut the Abbey of Aunay, in recompense for his wise counsels, and, after the king's marriage with Marie de Médicis, in 1600, Bertaut received the position of first almoner to the queen. He died at Sées, June 8, 1611, one year after the death of his king.

The first edition of his poetry is of 1601, in-8°, but the first complete edition of his poems is that of 1620, in-8°. One of his sonnets, "*C'est à ce coup qu'il faut, ô doctes Piérides,*"¹ was written as early as 1570, when the poet was but eighteen years of age. Although he adopted a more regular versification than that of the poets of the Pléiade, and in this respect excelled the poets that preceded him, as did his friend and master Desportes, he exaggerated their faults and mannerisms of composition, especially the abuse of the antithesis. Allais says of him, "*Bertaut est de ces hommes qui, n'ayant pas une personnalité bien marquée, incapables de s'imposer aux autres, excessifs de modestie, se taxent eux-mêmes d'impuissance et s'effacent derrière tout le monde : ils sont faits, semble-t-il, pour le second rang ; et c'est avec une entière sincérité qu'ils le croient et le disent, se condamnant eux-mêmes à ne jamais trouver l'énergie qui soutient l'inspiration et développe le talent.*"² This modesty, so rare in the authors of his time, is beautifully expressed in the following sonnet.

¹ Bertaut, Jean. *Les œuvres poétiques de M. Bertaut évêque de Sées abbé d'Aunay, premier aumônier de la royne publiées d'après l'édition de 1620 Avec Introduction, Notes et Lexique par Adolphe Chenevière.* (In the Bibliothèque elzévirienne). Paris, E. Plon, Nourrit et Cie, 1891. p. 521.

² Allais. Gustave. *Malherbe et la poésie française à la fin du XVI^e siècle (1585-1600).* Paris, Thorin, 1892, in-8°. p. 47.

"A MONSIEUR PUGET THRESORIER DE L'ESPAGNE."

Puget, bien que tu sois des derniers en mon liure,
 Si t'auray-ie tousiours des premiers en mon cœur
 Te voyant d'vn esprit sage et plein de vigueur,
 Qui cherit les vertus et se plaist à les suiure.

De te faire en mes vers eternellement viure,
 Si ie le promettois ie seroys vn mocqueur :
 Les vers ne rendent rien sur la Parque vainqueur :
 Finir est vn tribut dont nul ne se deliure.

Les plus parfaits écrits periront quelque iour :
 Car rien n'estant durable en ce mortel séjour,
 L'vnivers mesme en fin perira par la flame :

Mais si quelque amitié suruit à l'vnuers,
 A faute de te rendre immortel en mes vers,
 Je rendray ta memoire immortelle en mon ame."¹

The following, though inferior to the sonnet just quoted, is worthy of a place among Bertaut's best productions :

"SONET SUR VN BAISER REFUSÉ PUIS DONNÉ."

Baiser dont la douceur vit en ma souuenance,
 Qui, m'estant refusé quand ie te demandois,
 Puis donné tout d'vn coup quand moins ie t'attendois,
 Trompas mon desespoir apres mon esperance :

Baiser qui te cachant dessous la resistance
 Que faisoit à mes vœux l'effort de dix beaux doigts,
 Refusois en riant le loyer que tu dois
 Au merite amoureux de ma longue constance :

I'estime, ô doux baiser, que tu n'as point apris
 D'autre que de Venus à noyer les esprits
 Dans la mer des douceurs où tu plonges les ames :

Au moins, rendant la vie à mon esprit transi,
 Me remplis-tu le cœur de tant de douces flames,
 Que si l'on baise au Ciel, ie croy qu'on baise ainsi."²

Bertaut wrote, according to the edition of his works in the Bibliothèque Elzévirienne by Chenevière, 57 sonnets, disposed as follows :

p. 192, —I—“EPITAPHE DE MESSIRE CHRISTOPHLE DE THOV,
 etc.”

¹ Ed. by Chenevière, Paris, 1891. p. 300.

² Ed. by Chenevière, Paris, 1891. pp. 490-491.

- p. 197, —I—"SUR LE TRESPAS DE MONSIEUR DE MOUCHY LE JEUNE."
- p. 203, —I—"POUR ESCRIRE SUR LE TOMBEAU DE M^r DE GIURY : etc."
- pp. 283-301,—27—"DIVERS SONETS DISPOSEZ SELON L'ORDRE DU TEMPS QU'ILS ONT ESTÉ FAITS OU DONNEZ."
- pp. 406-416,—20—"DIVERS SONETS."
- p. 479, I—"SVR LA MORT DV GRAND HENRY III, etc."
- p. 490, I—"SUR VN BAISER REFUSÉ PUIS DONNÉ."
- p. 491, —2—"Las! ces pleurs insensez que nul espoir n'essuye"
"Bien qu'vn fidelle amant soit tenu d'estimer."
- p. 501, —I—"SVR LE RECVIEL DE CES POESIES AMOVRVES."
- p. 520, —I—"Iamais vostre valeur ne s'acquit tant de gloire"
- p. 521, --I—"C'est à ce coup qu'il faut, ô doctes Piérides."

Of Bertaut's 57 sonnets

29 have the rhyme-scheme	ABBA	ABBA	CCD	EED
25	ABBA	ABBA	CCD	EDE
I (p. 285)	ABBA	ABBA	CCA	DDA
I (p. 413)	ABBA	ABBA	CCD	BBD
I (p. 407)	ABAB	BABA	CCD	EED

All 57 are of 12 syllable verse.

In every instance Bertaut observes the rule for the alternation of masculine and feminine rhymes. For the most part he observes the pause after each sonnet-division, but sometimes the pause between the first and second tercet is not sharply made.

Of his 57 sonnets

10 have as gender of first and last rhyme	M	M
22	F	F
10	M	F
15	F	M ¹

There seems to be only one sonnet by Bertaut causing any doubt or difficulty as to rhyme-scheme. It occurs on p. 287.— In the sonnet "SUR LE PORTRAICT DE MONSEIGNEUR LE DUC DE MONPENSIER," the couplet *Cieux, Dieux*, of tercets, differs from *bien-heureux, genereux, valeureux, amoureux*, of quatrains.

¹ It is scarcely necessary to state that F indicates a rhyme of feminine gender and M, of masculine.

XIII. THE SONNET OF THE SEVENTEENTH CENTURY.

With the seventeenth century we enter upon a period almost devoid of lyrical feeling. We have seen how in the later poets of the sixteenth century conventionality and mannerisms had gradually usurped personal emotions. In the next century, Society, represented by the habitués of the Hôtel de Rambouillet, was to dictate the words and sentiments that should have emanated from the poet's own heart. Conventional forms, hackneyed methods, pretentious expressions, seeking in vain by their exaggeration to dissimulate a real void of feeling, were what was to replace for two centuries true sentiment, sincere enthusiasm, and the impulses of passion.¹

Along with other lyrical forms, the sonnet likewise became stiff and conventional. One reason for the deterioration of the sonnet is doubtless that certain prosodists had laid upon it so many and such puerile rules that the form had come to be considered of more importance than the thought. Everyone who sought the name of *bel-esprit* rhymed sonnets, for, as Delaporte says, they were *à la mode*, like the wig and the long nail of the little finger;² but the sonnets of this century bear no stamp of individuality. They might all be considered from the same hand, for they are all tinged with the same affectation. Voiture was the chief of this school, as was Ronsard of the preceding.

This was the century when such votaries of gallantry as Montausier, Chapelain, Malleville, Scudéry, Colletet, the two Habert, Gombaud, d'Andilly, Des Marets, Tallement des Réaux, Martin, Conrart, Godeau, Arnaud de Corbeville, Racan, Briote and Montmor were to spend their energies upon such a composition as the "*Guirlande de Julie*" in honor of Julie-Lucine d'Angennes, daughter of the Marquise de Rambouillet. To the credit of the sonnet, it may be said that the poem preferred by these *beaux-esprits* was the madrigal, Ménage alone having chosen the sonnet.

¹ Robertet, G. Poètes lyriques fr. du XIX^e. Extraits précédés d'un essai sur la poésie lyrique et accompagnés de notices biographiques, critiques et bibliographiques. Paris, A. Lemerre, 1888, 2 vol. in—16°. I, p. 22.

² Delaporte, P. V. L'art poétique de Boileau, commenté par Boileau et ses contemporains. Lille, Brouwers et Desclée, 1888, 3 vol. Vol. II, p. 50.

This was the century when the subject of "La belle matineuse,"¹ taken at the suggestion of Balzac by Voiture from the Italian of Annibale Caro, who had previously borrowed it from a Latin epigram by Quintus Catullus, was to be praised and copied in countless sonnets.

Finally, this was the century when the court and the city were to divide into two veritable armies, the Uranistes and the Jobelins, contending the one for the excellency of Voiture's sonnet to Uranie, and the other, for that of Benserade entitled Job, the one and the other almost equally mediocre. At the head of the Uranistes was the Duchesse de Longueville, to whom Voiture had addressed his sonnet before his death, and at the head of the Jobelins was the Prince de Conti. Neither poet had suspected, in writing his sonnet, what a strife they were to cause. Viollet Le Duc in his Catalogue² declares that the verses, criticisms, praises, parallels, that were composed on this subject, would fill a volume, and that, in general, the men preferred the sonnet of Job, and the women, that of Uranie. The great Corneille himself, in a sonnet beginning,

“Deux sonnets partagent la ville,
Deux sonnets partagent la cour,”

declares, in words doubtless intended for ridicule,

“L'un³ est sans doute mieux réservé,
Mieux conduit et plus achevé,
Mais je voudrois avoir fait l'autre.”

The quarrel was waxing hotter and hotter when a word of Mlle. Roche du Maine put an end to it. As she was asked to which of the two pieces she gave her preference, she exclaimed, either through heedlessness or a spirit of fun, “I declare myself for Tobie,” a judgement which the sensible public eagerly adopted.⁴

¹The figure is that of a girl rising from her couch compared to the sun rising from behind the horizon. For Voiture's sonnet, see the chapter devoted to this author.

²Viollet Le Duc. Catalogue des livres composant la Bibliothèque poétique de M. Viollet Le Duc avec des notes. Paris, Hachette et Cie., 1843. p. 598.

³The sonnet of Voiture. For the entire sonnet see the chapter upon Corneille.

⁴Lalanne, M-L, C. Curiosités littéraires. Paris, Paulin, 1845, in—16^o. p. 416.

XIV. FRANÇOIS DE MALHERBE.

François de Malherbe, an offspring of a noble family, was born at Caen in 1555. His father was a counselor of the *présidial* of Caen. Malherbe received a very careful education, studying at Caen, Paris, Bâle and Heidelberg. He passed ten years in Provence in the service of Henri d'Angoulême. Through the favor of Henry IV he was received into the home of the grand-squire, the Duc de Bellegarde. It was here that he met Racan, who was a page in the same house and who became Malherbe's first disciple. Marie de Medicis granted to Malherbe a pension of 1500 livres, and Louis XIII also showed him favors.

In 1627 his only son, the sole object of any true affection on his part, was killed in a duel by Charles de Fortia de Piles. This loss served to undermine the poet's health, and he died at Paris, October 16, 1628.

The first complete edition of the "*Oeuvres de messire François de Malherbe*" was published at Paris, Ch. Chappelain, 1630, in—4°.

Delvau's criticism upon Malherbe seems to be deserved : "Malherbe, physionomie littéraire peu sympathique, quoi qu'on ait dit et fait pour la rendre intéressante. Malherbe s'admirait trop lui-même pour mériter d'être vraiment admiré par la Postérité."¹

The following verse, which closes one of Malherbe's sonnets, expresses frankly the conceit of this grammarian poet :

"Ce que Malherbe écrit dure éternellement."

Ronsard had shown a certain self-conceit, but his enthusiasm and ingenuousness are partly the cause of it and render it almost pardonable. Malherbe was lacking in enthusiasm save for reforms in versification. Souriau says of him : "Jamais poète ne fut plus sec, plus réfractaire à toutes les émotions. Son cœur était fermé à tous les sentiments affectueux. . . . Cette sécheresse de cœur suffirait presque à elle seule à expliquer la froideur glaciale de l'œuvre de Malherbe : nous en avons pourtant une meilleure raison encore. C'est que, de tous les poètes qui

¹ Delvau, Alfred. *Les sonneurs de sonnets 1540-1866*. Paris, Bachelin-Deforenne, 1885, in—8°. pp. 29-30.

ont vécu à la cour de France, Malherbe a été le plus *courtisan*.¹

He was a contemporary of Desportes and Bertaut, and began by submitting to their influence. Nothing, however, in the poetry of Malherbe speaks to us of his youth. His first poems are of his thirtieth year, four years after his marriage in 1581.²

The importance that Boileau assigns to this poet in his "*Art poétique*" when he exclaims "Enfin Malherbe vint," is due to the latter's reforms in the matter of versification, and this is Malherbe's chief legacy to posterity. Malherbe prohibited the hiatus and the *enjambement*. He recommended the cæsura and richness of rhyme, objected to the rhyming of simple with compound words, and urged a rhyme for the eyes as well as for the ears. He objected to rhyme between the hemistich and the end of the verse.³ Such are his principal modifications of the versification of the preceding century.

As a sonnetist Malherbe cannot compare with most of the members of the Pléiade. His reforms, especially with regard to the rhyme, were of a nature to increase perceptibly the difficulties of the sonnet, a poem demanding so many terminal words of the same rhyme. To avoid this difficulty, he attempted to free the sonnet from the law requiring the two quatrains to be built upon the same rhymes, and for some time insisted upon writing the second quatrain upon different rhymes, thus impairing the effect of this poetic form. He finally desisted, after having written but five irregular sonnets, and Maynard is the only one of his followers who wrote to any considerable extent in this manner.

Racan gives the following account of this innovation in the "*Mémoires pour la vie de Malherbe par le Marquis de Racan*":

"Il s'opiniâtra fort longtemps avec un nommé M. de La Loy (Pellisson and Ménage write M. de Laleu) à faire des sonnets licencieux. Coulomby n'en voulut jamais faire et ne les pouvoit approuver. Racan en fit un ou deux, mais ce fut le premier qui s'en ennuya ; et, comme il vouloit en divertir M. de Malherbe,

¹ Souriau, Maurice. *L'évolution du vers français au XVII^e siècle*. Paris, 1893. pp. 77, 84.

² Allais, Gustave. *Malherbe et la poésie française à la fin du XVI^e siècle (1585-1600)*. Paris, Thorin, 1892, in—8°. pp. 55-56.

³ Veyrières, Louis de. *Monographie du sonnet. Sonnettistes anciens et modernes, etc.* Paris, Bachelin-Deforenne, 1869, 2 vol. Vol. I, p. 172.

en lui disant que ce n'estoit pas un sonnet si l'on n'observoit les règles ordinaires de rimer les deux premiers quatrains, M. de Malherbe lui disoit : ‘*Eh bien, Monsieur, si ce n'est un sonnet c'est une sonnette.*’ Toutefois à la fin il s'en ennuya, et n'y a eu que Mainard, de tous ses écoliers, qui a continué à en faire jusqu'à la mort. M. de Malherbe les quitta de lui mesme lorsque Coulomby et Racan ne l'en perséculoient plus. C'estoit son ordinaire de s'aheurter contre le conseil de ses amis, ne voulant pas estre pressé pour y revenir après que l'on ne l'en pressoit plus.’¹

The following sonnet on “Fontainebleau without Caliste” was considered by André Chénier the best of all of Malherbe's sonnets. The fair one, whose absence the poet deplores, was Charlotte Jouvenel des Ursins, married to Eustache de Conflans, vicomte d'Auchy (or Ochy), chevalier des ordres du Roi.²

“Beaux et grands bâtiments d'éternelle structure,
Superbes de matière, et d'ouvrages divers,
Où le plus digne roi qui soit en l'univers
Aux miracles de l'art fait céder la nature ;

Beau parc, et beaux jardins, qui dans votre clôture
Avez toujours des fleurs, et des ombrages verts,
Non sans quelque Démon qui défend aux hivers
D'en effacer jamais l'agréable peinture ;

Lieux qui donnez aux coeurs tant d'aimables desirs,
Bois, fontaines, canaux, si parmi vos plaisirs
Mon humeur est chagrine, et mon visage triste,

Ce n'est point qu'en effet vous n'ayez des appas ;
Mais quoi que vous ayez, vous n'avez point Caliste,
Et moi je ne vois rien quand je ne la vois pas.”³

Here is another sonnet that is not without merit :

“Celle qu'avoit Hymen à mon cœur attachée,
Et qui fut ici-bas ce que j'aimai le mieux,
Allant changer la terre à de plus dignes lieux,
Au marbre que tu vois sa dépouille a cachée.

¹ Racan, Honorat de Bueil, marquis de. Œuvres complètes. Nouvelle édition revue et annotée par M. Tenant de Latour. Avec une Notice biographique et littéraire par M. Antoine de Latour. Paris, P. Jannet, 1857, 2 vol., in—16°. Vol. I, pp. 263-264.

² Malherbe, François de. Œuvres de Malherbe recueillies et annotées par M. L. Lalanne (In Les Grands Ecrivains de la France). Paris, L. Hachette et Cie, 1862-1869, 5 vol., in—8°. Vol. I, p. 128.

³ Ed. by Lalanne, 1862-1869. Vol. I, p. 138.

Comme tombe une fleur que la bise a sechée,
 Ainsi fut abattu ce chef-d'œuvre des cieux ;
 Et depuis le trépas qui lui ferma les yeux,
 L'eau que versent les miens n'est jamais étanchée.

Ni prières, ni vœux ne m'y purent servir ;
 La rigueur de la mort se voulut assouvir,
 Et mon affection n'en put avoir dispense.

Toi dont la piété vient sa tombe honorer,
 Pleure mon infortune, et pour ta récompense
 Jamais autre douleur ne te fasse pleurer.”¹

This sonnet was written for the wife of François Pommeret, as is evident from an inscription upon a marble tablet which accompanies it in the church of Poissy. Louis de Veyrières gives this inscription as follows : “*Noble Damoiselle Marguerite Gallois, femme de noble François Pommeret, Escuyer, Seigneur de la Valade, et noble Damoiselle Françoise Pommeret, leur fille, icy leur corps gysant. Passant prie Dieu pour eux—Decedee le XXIX Novembre 1614 agee de XIX ans.*”²

In the edition of the works of Malherbe by Lalanne there are 31 sonnets, disposed as follows :

VOL. I.

- p. CXII,—I—“A MONSIEUR PERRACHE.”
- p. 68, —I—“A MADAME LA PRINCESSE DOUAIRIÈRE, CHARLOTTE DE LA TRIMOUILLE.”
- p. 102, —I—“AU ROI HENRI LE GRAND.”
- p. 104, —I—“AU ROI HENRI LE GRAND.”
- p. 105, —I—“POUR LE PREMIER BALLET DE MONSIEUR LE DAUPHIN.”
- p. 126, —I—“A MONSIEUR DE FLEURANCE, SUR SON ART D’EMBELLIR.”
- p. 129, —I—“Quel astre malheureux ma fortune a bâtie ?”
- p. 132, —I—“Il n'est rien de si beau comme Caliste est belle.”
- p. 137, —I—“Beauté, de qui la grâce étonne la nature.”
- p. 138, —I—“Beaux et grands bâtiments d'éternelle structure.”
- p. 139, —I—“Caliste, en cet exil j'ai l'âme si gênée.”
- p. 140, —I—“C'est fait, belle Caliste, il n'y faut plus penser.”
- p. 145, —I—“Quoi donc ! c'est un arrêt qui n'épargne personne.”
- p. 171, —I—“ÉPITAPHE DE LA MÊME (Mlle. de Conti, Marie de Bourbon).”
- p. 172, —I—“A MONSIEUR LE DAUPHIN.”

¹ Ed. by Lalanne. Vol. I, pp. 223–224.

² Veyrières, Louis de. Monographie du Sonnet. Sonnettistes anciens et modernes, etc. Paris, Bachelin-Deflorenne, 1869, 2 vol. Vol. I, p. 171.

- p. 189, —I—“ÉPITAPHE DE FEU MONSEIGNEUR LE DUC D'ORLÉANS.”
 p. 191, —I—“A LA REINE, MÈRE DU ROY, SUR LA MORT DE MON-
 SEIGNEUR LE DUC D'ORLÉANS.”
 p. 192, —I—“A MONSIEUR DU MAINE, SUR LES ŒUVRES SPIRITUEL-
 LES.”
 p. 204, —I—“POUR MONSIEUR DE LA CEPPÈDE, SUR SON LIVRE DE
 LA PASSION DE NOTRE SEIGNEUR.”
 p. 223, —I—“Celle qu'avoit Hymen à mon cœur attachée.”
 p. 244, —I—“A MADAME LA PRINCESSE DE CONTI.”
 p. 257, —I—“A RABEL, PEINTRE, SUR UN LIVRE DE FLEURS.”
 p. 259, —I—“A MONSEIGNEUR FRÈRE DU ROI.”
 p. 260, —I—“AU ROI.”
 p. 261, —I—“A MONSEIGNEUR LE CARDINAL DE RICHELIEU.”
 p. 262, —I—“AU ROI.”
 p. 263, —I—“POUR LE MARQUIS DE LA VIEUVILLE, SUPERINTENDANT
 DES FINANCES.”
 p. 272, —I—“POUR MONSEIGNEUR LE CARDINAL DE RICHELIEU.”
 p. 276, —I—“SUR LA MORT DE SON FILS.”
 p. 291, —I—“A MONSIEUR DE LA MORELLE, SUR LA PASTORALE DE
 L'AMOUR CONTRAIRE.”
 p. 309, —I—“SUR LA MORT D'UN GENTILHOMME QUI FUT ASSASSINÉ.”

Of Malherbe's 31 sonnets

25 have the rhyme-scheme	ABBA	ABBA	CCD	EDE
1 (Vol. I, p. 291)	ABAB	ABAB	CCD	EED
1 (Vol. I, p. 126)	ABBA	CDDC	EEF	GFG
3 (Vol. I, pp. 104, 192, 257)	ABAB	CDDC	EEF	GPG
1 (Vol. I, p. 244)	ABAB	CDCD	EEF	GFG

27 are of 12 syllable verse ; 3 (Vol. I, pp. 126, 171, 257) are of 8 syllable verse ; 1 (Vol. I, p. 189) is of 7 syllable verse.

26 have as gender of first and last rhyme	F	M
3 (Vol. I, pp. CXII, 102, 261)	M	F
2 (Vol. I, pp. 244, 291)	F	F

Malherbe violates only once the rule for the interchange of masculine and feminine rhymes, viz., in the sonnet p. 126, Vol. I, the first quatrain of which ends with *naturelle* while the second quatrain begins with *être*.

None of the sonnets of Malherbe are difficult to classify as to rhyme-scheme, for in the sonnet occurring on p. CXII of Vol. I, it is quite evident that Malherbe intends the couplet *terre, guerre*, of tercets, to differ in rhyme from *colère, faire*, also of tercets.

As Körting and Koschwitz have pointed out, Malherbe objected to rhyming a single with a double *r*. After giving Mal-

herbe's observations on the following rhymes of Philippe Desportes: *croire*: *boire*: *Triste rime* (447), *adorer*: *erré*: *Mal rimé* (354), *erré*: *modéré*: *Mal rimé* (446), the above mentioned authors conclude in these words: "Die beiden letzten Kritiken zeigen, dass für Malherbe die Aussprache des *r* von der des *rr* verschieden war, und dass er wegen dieser Verschiedenheit der Aussprache, die erste Bemerkung darthut, aber nicht der Schreibung wegen Reime dieser Art beanstandet. Dass die Aussprache des *rr* in der That eine von der des einfachen *r* abweichende war, bezeugen uns Pierre de la Ramee (*Grammaire*, Paris, 1572) und ebenso Beza (cf. Livet, *La Grammaire française et les Grammairiens du XVI. siècle*, Paris, 1859, p. 516). Der erstere sagt pag. 39: *Quant à la syllabe composee de consonnes, le françois ne prononce point volontiers deux consonnes si ce n'est daventure R, comme ces mots Terre, Errer.* Diese Aussprache des *rr* nimmt nach obigen Kritiken Malherbe auch für das ursprüngliche einfache *r* in *croire* und *accroire* an."¹

¹ Körting, G und Koschwitz, E. Französische Studien. I Band. Der Versbau bei Philippe Desportes und François de Malherbe. Heilbronn, Verlag von Gebr. Henninger, 1881. p. 103.

XV. MATHURIN RÉGNIER.

Mathurin Régnier, son of Jacques Régnier, *échevin de Chartres*, and of Simonne Desportes, sister of Philippe Desportes, was born at Chartres, December 21, 1573. In 1593 he followed the Cardinal de Joyeuse to Rome, where he passed eight years, and some years after this made a second journey to the same city with Philippe de Béthune, the French ambassador. He returned from this second stay at Rome in 1605, without having bettered his fortune, but with an excellent knowledge of the Italian language and literature, the influence of which is felt in his poetry. In 1606 he inherited from his uncle, the poet Desportes, an income of two thousand livres from the abbey of Vaux-de-Cernay, which, together with his revenue from the Canonry of Chartres, permitted him to devote himself to a life of poetry and pleasure. He died in October, 1613. It is said that his premature death was the result of a debauch. Régnier is chiefly known as a satirical writer. He wrote a great many licentious poems, but all five of his sonnets are unobjectionable from this standpoint. They are religious sonnets, written late in his life, when he seems to have been temporarily, at least, repentant for the follies of his youth. The best of these is the following :

“ O Dieu, si mes péchez irritent ta fureur,
Contrit, morne et dolent, j'espère en ta clémence.
Si mon deuil ne suffit à purger mon offense,
Que ta grâce y supplée, et serve à mon erreur.

Mes esprits éperdus frissonnent de terrreur,
Et ne voyant salut que par la pénitence,
Mon cœur, comme mes yeux, s'ouvre à la repentance,
Et me hay tellement, que je m'en fais horreur.

Je pleure le présent, le passé je regrette,
Je crains à l'avenir la faute que j'ai faite :
Dans mes rebellions je lis ton jugement.

Seigneur, dont la bonté nos injures surpassé,
Comme de pere à fils uses-en doucement.
Si j'avais moins failli, moindre serait ta grâce.”¹

¹ Régnier Mathurin. Œuvres complètes Avec les Commentaires revus et corrigés précédées de l'Histoire de la Satire en France Pour servir de Discours préliminaire par M. Viollet le Duc (Bibliothèque Elzévirienne). Paris, P. Jannet, 1853. p. 319.

The 5 sonnets of Régnier are disposed, according to the edition of his works in the Bibliothèque Elzévirienne, as follows :

p. 301, —1—“SUR LE TRESPAS DE M. PASSERAT.”

p. 311, —1—“SUR LA MORT DE M. RAPIN.”

p. 319, —2—“O Dieu, si mes péchez irritent ta fureur.”

“Quand dévot vers le ciel j'ose lever les yeux.”

p. 320, —1—“Cependant qu'en la croix, plein d'amour infinie.”

Of these 5 sonnets

4 have the rhyme-scheme

1 (p. 310)

ABBA ABBA CCD EDE

ABAB ABAB CCD EDE

All 5 are of 12 syllable verse.

2 have as gender of first and last rhymes (pp. 319, 319)

M F

2 (pp. 311, 320)

F M

1 (p. 310)

F F

Régnier always observes the rule requiring a change of rhyme gender with a change of rhyme, and observes quite closely even the strictest sonnet laws.

XVI. FRANÇOIS DE MAYNARD.

François de Maynard, one of Malherbe's best disciples, was born at Toulouse in 1582. His father was a counselor of the parliament of Toulouse. From 1605 to 1611 the poet resided at Paris as secretary of Marguerite de Navarre, devoting his leisure moments to the writing of poetry. In 1619 he was appointed president of the *présidial* of Aurillac, but spent most of his time away from his post of duty, in the company of such poets as Desportes and Bertaut. In 1634 he followed the Count d'Ayen, François de Noailles, French ambassador to the Pope, to Rome, where he received many favors from Urban VIII, a fact which may have excited the jealousy of Richelieu, whose favor Maynard thereafter sought in vain. From the place of his retirement the poet attacked the great minister in several short poems. Maynard died December 28, 1646. He was one of the first members of the Académie Française, and did much to further the work, begun by Malherbe, of regulating French versification. His style is elegant and painstaking. His *Œuvres poétiques* were printed at Paris in 1646, in—4°.

As a sonnetist Maynard is principally noted for his *sonnets licentieux*, that is to say those having the second quatrain of different rhymes from the first. He has written also a great many *sonnets acéphales*, or those lacking the first quatrain. No note is taken here of the rhyme-schemes of the latter class, as they cannot be considered sonnets proper. Of the first class Pellisson says in his history of the Académie Française: "J'ajouteraï à ce passage qu'il est vrai non-seulement que Maynard fit de ces Sonnets licentieux jusques à la mort; mais encore, qu'en ses dernières années où je l'ai connu, il les soûtenoit par-tout, & déclamoit contre la tyrannie de ceux qui s'y oppoisoient. Qu'il se fâchoit même, quand pour défendre son opinion, on alleguoit l'exemple de M. de Malherbe, disant qu'il n'en avoit pas besoin: qu'avec la raison, & avec sa propre autorité il se trouvoit assez fort; & qu'enfin personne ne le pouvoit empêcher de faire des épigrammes de quatorze vers."¹

¹ Pellisson, (Fontanier) Paul. *Histoire de l'Académie Françoise Depuis son établissement jusqu'à 1652* Par M. Pellisson Avec des Remarques & des Additions. Seconde édition. Paris, J. B. Coignard Fils, 1730, 2 vol. pp. 266-267.

In writing the second quatrain upon different rhymes from the first, Maynard destroys that necessary recurrence of rhyme that is part of the very essence of the sonnet, as Gaudin has so excellently explained in a passage already quoted.

Here are the best of Maynard's sonnets :

"LES AMOVRIS DE CLEANDE.

VII.

Amour n'a point d'autels que ceux de ma rebelle,
Amour n'a point de traits que son regard pipeur.
Amour n'a de carquois que son oeil mon vainqueur,
Ny d'arc que ses sourcils dont l'atteinte est mortelle.

Amour d'autre venin les ames n'ensorcelle,
Que du miel de sa voix où ie noye mon cœur,
Amour n'a point de feux que la flamme iumelle
De son oeil couronné des beaux rayons d'honneur.

Amour n'a point de noeuds pour lier nos franchises,
Que ce bel or tressé, où mes volontés prises
Idolatrent ses yeux, seuls astres de mon iour.

Bref Amour n'est Amour que par mon aduersaire,
Car son ame est l'esclat de sa douce lumiere,
Où il est ma Deesse, & ma Deesse Amour."¹

"A MONSIEVR MERLIN,

AUDITEUR DE ROTE.

Merlin, ie me déplay au climat où nous sommes,
On n'y veut écouter ny raison, ny couseil.
Où pourrai-je trouuer l'innocence des hommes
Qui virent les premiers l'enfance du Soleil ?

Le front imperieux, & l'orgueilleuse pompe
D'vn heureux Imposteur incommode mes yeux ;
Et ie ne puis souffrir qu'vn Fauory me trompe,
Apres l'auoir assis entre les demi-Dieux.

Mon Esprit est guery. Ma folie est passée.
On ne me verra plus déguiser ma pensée,
Prodiguer mon encens & flétrir les genous,

¹ Maynard, François de. Œuvres poétiques de François de Maynard publiées Avec Notice & Notes par Gaston Garrisson. Paris, Alphonse Lemerre, 1885-1888, 3 vol. Vol. I, pp. 17-18.

Pour plaire lâchement à ces Ames de bouë
 Que la Fortune éleue au plus haut de sa rouë,
 Lors qu'elle est en humeur de se mocquer de nous."¹

The latter sonnet was written against Richelieu, and exhibits a surprising boldness, as well as some truly noble sentiments. It is one of his "*sonnets licentieux*."

According to the edition of his poems by Garrisson, François de Maynard wrote 219 sonnets, disposed as follows :

VOL. I.

- p. 12, —1—"A LA BELLE CLEANDE."
 p. 13-59, —69—"Les Amours de CLEANDE."
 pp. 317-325,—12—"VERS SPIRITVELS."

VOL. II.

- p. 164, —1—"A quoy sert, dites-moy, la royalle fabrique."
 p. 165, —1—"Demeure encore au lict, belle & pompeuse Aurore."
 p. 166, —1—"Rochers, par qui ce bois est si fort solitaire."
 p. 192, —1—"A MONSIEVR DE MALHERBE."
 p. 234, —1—"Philis, ceste beauté qui vous rend adorable."
 p. 235, —1—"Aupres du grand Henry, de qui les destinees."
 p. 275, —1—"Catin iure que son bon homme."
 p. 276, —1—"Sot qu'un luxe sans mesure."

VOL. III.

- p. XV, —1—"Mon Liure, je ne puis m'empescher de te plaindre."
 pp. 3-60, —58—"SONNETS" (addressed, for the most part, to different persons).
 pp. 61-98, —56—"EPIGRAMMES" (or irregular sonnets).
 p. 189, —2—"Angryen joüyt de la plus haute gloire."
 "Rome, qui souz tes pieds as veu toute la Terre."
 p. 190, —1—"Il est vray. Je le scay. Mes Vers sont mesprisez."
 p. 191, —1—"Bury, dont l'ame est grande, & la gloire est publique."
 p. 243, —1—"Travaille utilement pour la Posterite."
 p. 251, —1—"A MONSEIGNEVR l'Eminentissime Cardinal de Lyon."
 p. 262, —2—"EPITAFE DE MESSIRE Hurault de l'Hospital," etc.
 "POVR MADEMOISELLE de Touffy."
 p. 263, —1—"POVR MADAME Talement."
 p. 264, —1—"TON NEUEU, CLEOMÈDE, est un braue intrepide."

¹ Ed. of Maynard by Garrisson. Vol. III, p. 48.

- p. 265, —I—“*Tes secrets m'ont donné l'entière guérison.*”
 p. 288, —I—“*Ton execrable Pedagogue.*”
 p. 290, —I—“*A LA RENOMMEE.*”
 p. 302, —I—“*Quel esprit me retient parmy les courtisans.*”

Of the 70 sonnets to CLEANDE, including the one “A LA BELLE CLEANDE”

39 have the rhyme-scheme	ABBA	ABBA	CCD	EED
23	ABBA	ABBA	CCD	EDE
6 (Vol. I, pp. 17-VII, 27-XXI, 33-XXXI, 41-XLII, 46-L, 55-LXIII)	ABBA	ABAB	CCD	EED
1 (Vol. I, p. 44-XLVII)	ABBA	BAAB	CCD	EED
1 (Vol. I, p. 14-II)	ABAB	ABBA	CCD	EDE

All 70 are of 12 syllable verse.

23 have as gender of first and last rhymes	M	M
16	F	F
14	M	F
17	F	M

Of the 56 “*PIGRAMMES*”

46 have the rhyme scheme	ABAB	CDCD	EEF	GFG
10	ABAB	CDCD	EEF	GGF

48 are of 8 syllable verse ; 8 (Vol. III, pp. 72, 76, 80, 81, 87, 92, 93, 98) are of 7 syllable verse.

34 have as gender of first and last rhymes	M	M
11	F	F
5	M	F
6	F	M

Of the 93 remaining sonnets

3 have the rhyme-scheme (Vol. I, pp. 318-III, 320-V, 324-XI)	ABBA	ABBA	CCD	EED
14	ABBA	ABBA	CCD	EDE
1 (Vol. I, p. 322-VIII)	ABBA	ABBA	CDE	FEF
1 (Vol. III, p. 290)	ABBA	CDDC	EEF	GGF
46	ABAB	CDCD	EEF	GFG
28	ABAB	CDCD	EEF	GGF

84 are of 12 syllable verse ; 5 (Vol. III, pp. 16, 28, 31, 39, 189) are of 10 syllable verse ; 3 (Vol. II, p. 275, Vol. III, pp. 288, 290) are of 8 syllable verse ; 1 (Vol. II, p. 276) is of 7 syllable verse.

26 have as gender of first and last rhymes	M	M
24	F	F
22	M	F
21	F	M

RÉSUMÉ.

Of Maynard's 219 sonnets

42 have the rhyme-scheme	ABBA	ABBA	CCD	EED
37	ABBA	ABBA	CCD	EDE
1 (Vol. I, p. 322-VIII)	ABBA	ABBA	CDE	FEF
6 (Vol. I, pp. 17-VII, 27-XXI, 33-XXXI, 41-XLII, 46-L, 55-LXIII)	ABBA	ABAB	CCD	EED
1 (Vol. I, p. 44-XLVII)	ABBA	BAAB	CCD	EED
1 (Vol. I, p. 14-II)	ABAB	ABBA	CCD	EDE
1 (Vol. III, p. 290)	ABBA	CDDC	EEF	GGF
92	ABAB	CDCD	EEF	GFG
38	ABAB	CDCD	EEF	GGF
154 are of 12 syllable verse; 5 (Vol. III, pp. 16, 28, 31, 39, 189) are of 10 syllable verse; 51 are of 8 syllable verse; 9 are of 7 syllable verse.				
83 have as gender of first and last rhymes	M	M		
51	F	F		
41	M	F		
44	F	M		

Maynard everywhere observes the rule for the alternation of masculine and feminine rhymes.

SONNETS DIFFICULT TO CLASSIFY AS TO RHYME-SCHEME.
(See Chapter I.)

VOL. I.

- p. 29—Sonnet XXV. *Rauie* and *prise*, of second quatrain, rhyme loosely, as they must otherwise stand alone.
- p. 317—*Corps* and *vous*, of second tercet, rhyme, though very loosely, for the same reason.
- p. 322—Sonnet VIII. The rhymes *vous* and *vagabonde* have been indicated as C—D, as, with the utmost licence, it would be impossible to consider them as rhyming, the one being masculine, and the other feminine.

VOL. III.

- p. 6—The couplet *Hemisphere, faire*, of tercets, differs from *guerre, Terre*, of quatrains.
- p. 30—The couplet *prefere, faire*, of first quatrain, differs from *Tonnerre, guerre*, of second quatrain, for the rhyming of a double with a single r is not natural to Maynard. He also prefers the irregular form of the quatrains in the group of sonnets surrounding this one.

- p. 39—The couplet *suiuans, Sgauans*, of tercets, differs from *j'attens, Temps*, of second quatrain.
- p. 49—The couplet *Conquerans, Tyrans*, of tercets, differs from *Sgauans, viuans*, of first quatrain.
- p. 77—The couplet *Gouuernement, dignement*, of first quatrain, differs from *d'argent, Sergent*, of second quatrain, on account of the difference in fullness of the rhymes, and because in all of his other epigrams Maynard adopts the following form for the quatrains, ABAB CDCD.
- p. 94—The couplet *cheueux, vœux*, of tercets, differs from *Bis-ayeux, yeux*, of quatrains, for Maynard doubtless intended to follow the rhyme-scheme ABAB CDCD EEF GFG.
- p. 189—The couplet *Terre, Guerre*, of tercets, differs from *prospere, Pere*, also of tercets.

XVII. HONORAT DE BUEIL MARQUIS DE RACAN.

Honorat de Bueil, marquis de Racan, was born in 1589, at *la Roche-Racan*, in Tourraine. His father was Louis de Bueil. Racan lost both of his parents, while still quite young, and, through the influence of the duc de Bellegarde, he became a page of the chamber of the king Henry IV. It was about this time that he made the acquaintance of Malherbe, whose friendship for him lasted throughout the latter's life. He was not always, a docile pupil, however, as is evident from his objection to the *sonnets licentieux*, upheld by Malherbe and Maynard. Under Louis XIII, Racan made several campaigns. He was married in 1628, at the age of thirty-nine. At the foundation of the *Académie Française*, he was elected one of its members. It is said that he stammered so badly that he could not pronounce his own name, but, of course, this statement must be overdrawn. He died in February, 1670, aged eighty-one years.

Racan is at his best in his *Stances*, which are very sweet and natural. His sonnets are simple and easy reading, but are not at all remarkable, with the exception of the one upon the death of his son, which is much superior to most of the sonnets of the time. Here it is :

"EPITAPHE

SUR LA MORT DE HONORAT DE BUEIL,

Fils de l'autheur, qui mourut page de la Reine l'année 1652, âgé de seize ans ou environ.

Ce fils dont les attraitz d'une aimable jeunesse
Rendoient de mes vieux jours tous les desirs contens,
Ce fils qui fut l'appuy de ma foible vieillesse,
A veu tomber sans fruit la fleur de son printemps.

Trois mois d'une langueur qui n'eut jamais de cesse
L'ont fait dans ce tombeau descendre avant le temps,
Lors que, sous les couleurs d'une grande princesse,
Son âge avoit à peine atteint deux fois huit ans.

Tout le siecle jugeoit qu'en sa vertu naissante
La tige de Bueil, jadis si florissante,
Vouloit sur son declin faire un dernier effort.

Son esprit fut brillant, son âme genereuse,
Et jamais sa maison illustre et malheureuse
N'en a receu d'ennuy que celuy de sa mort."¹

¹ Racan, Honorat de Bueil, marquis de. Œuvres complètes Nouvelle édition revue et annotée par M. Tenant de Latour Avec une Notice biographique et littéraire par M. Antoine de Latour (Bibliothèque Elzévirienne). Paris, P. Jannet, 1857, 2 vol. in—16°. Vol. II, p. 412.

Racan wrote, according to the edition of his works by Latour, in the *Bibliothèque Elzévirienne*, only 20 sonnets, disposed as follows :

VOL. I.

- p. 9,—1—“A LUY-MESME.”
- p. 205,—2—“A M DARMILLY.”
“Celuy de qui le cendre est dessous cette pierre.”
- p. 206,—1—“SUR LA MALADIE DE SA MAITRESSE.”
- p. 207,—2—“AUTRE.”
“Que tout cede au pouvoir de celle que j'adore !”
- p. 208,—1—“Seul objet de mes yeux dont mon ame est ravie.”
- p. 209,—2—“SONNET Fait à la Semaine Sainte.”
“A SON PERE CONFESSEUR.”
- p. 210,—1—“POUR UN MORE.”
- p. 211,—2—“A MONSEIGNEUR LE DUC DE GUISE.”
“SUR LA MORT de Monseigneur le Cardinal Du Perron.”
- p. 212,—1—“EPITAPHE”
- p. 213,—1—“AUTRE EPITAPHE.”
- p. 214,—2—“A M. DE PISIEUX.”
“A M^{ER} LE GRAND PRIEUR DE FRANCE.
- p. 222,—1—“Il n'est plus temps de lanternier.”

VOL. II.

- p. 304,—1—“LE CXVI^e PSEAUME.”
- p. 411,—1—“SUR LE BOIS DE LA VRAIE CROIX.”
- p. 412,—1—“EPITAPHE SUR LA MORT DE HONORAT DE BUEIL.”

Of Racan's 20 sonnets

2 (Vol. I, pp. 205, 210) have the
rhyme-scheme

I3	ABBA	ABBA	CCD	EED
1 (Vol. II, p. 412)	ABAB	ABAB	CCD	EED
2 (Vol. I, pp. 9, 214)	ABAB	ABAB	CCD	EDE
1 (Vol. II, p. 411)	ABBA	CDDC	EEF	GFG
1 (Vol. I, p. 211 ⁱ)	ABBA	CDCC	EEF	GFG

17 are of 12 syllable verse ; 1 (Vol. I, p. 207) is of 12 syllable verse with the last line of 6 syllables ; 1 (Vol. I, p. 209) is of 10 syllable verse ; 1 (Vol. I, p. 222) is of 8 syllable verse.

2 (Vol. I, pp. 9, 214) have as gender of first and last rhymes	M	M
3 (Vol. I, pp. 205, 210, Vol. II, p. 411)	F	F
4 (Vol. I, pp. 211, 212, 222, Vol. II, p. 304)	M	F

II

Racan always observes the rule for the alternation of masculine and feminine rhymes, but not always the rule prohibiting the repetition of words, as may be seen in the second sonnet of page 207, Vol. I, in which the last two lines both end with the word *menteur*.

XVIII. THÉOPHILE DE VIAU.

Théophile de Viau was born at Clairac in 1590. He received his early education at the Collège de la Flèche. In 1610, near the end of the reign of Henry IV, he went to Paris, where he entered upon a life of great dissipation, in company with Balzac and Des Barreaux. The duc de Montmorency, a rich and pleasure-loving young man, conceived an admiration for the young poet, and received him into his house. In 1617 was represented Théophile de Viau's tragedy of "*Pyrame et Thisbé*," which gave him a considerable reputation, but, at the publication of the "*Parnesse satyrique*," in 1622, he was condemned to death, on account of the 'sacrilegious obscenities' found in that work. After a long imprisonment and trial, this sentence was commuted and he was banished for life, but, through the interposition of the duc de Montmorency, he obtained permission to return secretly to his native land, where he died September 25, 1626.

The "*Nouvelles Œuvres de M. Théophile*," containing the author's correspondance, appeared in 1644, in—8°.

Théophile de Viau carried his depraved taste into his sonnets, some of which are grossly immoral. The rest are of very little interest or literary value.

In the following, which is decidedly his best sonnet, he complains of his exile, and asserts his innocence :

"Courtisans qui passez vos jours dans les delices
Qui n'esloignez jamais la demeure des roys,
Qui ne sçavez que c'est de la rigueur des loix,
Vous seuls à qui le ciel a caché ses malices,

Si vous trouvez mauvais qu'au fort de mes supplices
Les soupirs et les pleurs m'eschappent quelquefois,
Parlez à ces rochers, venez dedans ces bois
Qui de mon desespoir vont estre les complices.

Vous verrez que mes maux sont sans comparaison
Et que j'invoque en vain le temps et la raison
Aux tourmens infinis que le destin m'ordonne.

Je sens de tous costez mon espoir assailli.
Pourquoy veux-je esperer aussi qu'on me pardonne ?
On ne pardonne point à qui n'a point failly."¹

¹ Viau, Théophile de. Œuvres complètes de Theophile Nouvelle édition Revue, annotée et précédée d'une notice biographique par M. Alleaume archiviste paléographe (Bibliothèque Elzévirienne). Paris, P. Jannet, 1855-1856, 2 vol. Vol. I, p. 270.

If we admit the two sonnets, published in the "*Parnasse satyrique*" and attributed to Théophile de Viau, we find that he wrote in all twenty-four sonnets, disposed as follows, according to the edition of his works by Alleaume :

VOL. I.

- p. 264,—2—“Si j'estoys dans un bois poursuivy d'un lion.”
 “Les Parques ont le teint plus gay que mon visage.”
- p. 265,—1—“Qui que tu sois bien grand et bien heureux, sans doute.”
- p. 266,—2—“Ton orgueil peut durer au plus deux ou trois ans.”
 “Vos rigueurs me pressoient d'une douleur si forte.”
- p. 267,—2—“Depuis qu'on m'a donné licence d'esperer.”
 “Me dois-je taire encor, Amour? Quelle apparence!”
- p. 268,—1—“L'autre jour, inspiré d'une divine flame.”
- p. 269,—2—“Si quelquesfois Amour permet que je respire.”
 “Quelque si doux espoir où maraison s'appuye.”
- p. 270,—2—“Je passe mon exil parmy de tristes lieux.”
 “Courtisans qui passez vos jours dans les delices.”
- p. 271,—1—“Esprits qui cognoissez le cours de la nature.”
- p. 272,—1—“Vous dont l'ame divine aspire aux choses saintes.”

VOL. II.

- p. 51, —2—“On n'avoit point posé les fondemens de Rome.”
 “Ministre du repos, Sommeil, pere des songes.”
- p. 52, —2—“Au moins ay-je songé que je vous ay baisée.”
 “D'un sommeil plus tranquille à mes amours resvant.”
- p. 53, —1—“Chere Isis, tes beautez ont troublé la nature.”
- p. 54, —2—“Sacrez murs du soleil où j'adoray Philis.”
 “POUR UNE AMANTE IRRITÉE.”
- p. 55, —1—“POUR UNE AMANTE CAPTIVE.”
- p. 437,—1—“SONNET.”
- p. 445,—1—“SONNET.”

Of these 24 sonnets

7 have the rhyme-scheme	ABBA	ABBA	CCD	EED
10	ABBA	ABBA	CCD	EDE
1 (Vol. I, p. 272)	ABAB	ABAB	CCD	EED
4 (Vol. I, pp. 265, 270, Vol. II, pp. 54, 55)	ABAB	BABA	CCD	EED
2 (Vol. I, p. 269, Vol. II, p. 54)	ABAB	BABA	CCD	EDE

All 24 are of 12 syllable verse.

7 have as gender of first and last rhymes	M	M
4 (Vol. I, pp. 264, 268, 269, 271)	F	F
2 (Vol. I, p. 265, Vol. II, p. 52)	M	F
II	F	M

That Théophile de Viau did not always observe the rule demanding a change of gender with a change of rhyme is evident from the sonnet, “*Sij'estoïs dans un bois poursuivy d'un lion,*”¹ the quatrains of which end with the rhyme *Ilion*, while the tercets begin with the rhyme *d'ennuy*. Nor did he always observe the rule forbidding one to rhyme a singular with a plural, as can be seen on p. 445 of Vol. II, where the singular *humide* is made to rhyme with the plural *guides* in the second quatrain.

¹ Ed. by Alleaume. Vol. I, p. 264.

XIX. MARC-ANTOINE DE GÉRARD, SIEUR DE SAINT-AMANT.

Marc-Antoine de Gérard, sieur de Saint-Amant, was born in 1594, near the abbey of Saint-Amant of Rouen, the name of which the poet adopted. His father was for twenty-two years commander of an English squadron. In his voyages with his father, Saint-Amant took occasion to learn a few of the modern languages, Italian, Spanish, and English, which compensated to some extent for his ignorance of the classical languages. He was about twenty years of age when he went to Paris, where he had the good fortune to please certain of the young courtiers of Louis XIII, the duc de Retz, and later the comte d'Harcourt, whose friendship he gained, and from whom he received many favors. Pleasure-loving and fond of wine, he participated in the debauches of his young masters, and wrote many of his poems while partially under the influence of liquor. In 1629 he published his first poems, in—4°. He was elected one of the first members of the Académie Française. Upon the dedication of his heroic idyl, as he calls it, "*Moïse sauvé*," to the Queen of Poland, Marie de Gonzague, he received a pension of some three thousand livres, but Saint-Amant was a spend-thrift, and, upon the loss of his pension later in life, he found himself almost destitute, in which condition he died at Paris in 1661.

Saint-Amant is noted as a disciple of Bacchus, and, under the influence of this genial god, has written some of his strongest and most original pieces. Livet says of him, "Saint-Amant, bien supérieur aux Tristan, aux Maillet, aux Pelletier et aux autres poètes de son temps n'est inférieur qu'à Corneille. Représentant d'une école toute libérale, dont Marot transmit les traditions à nos romantiques du XIX^e siècle par l'intermédiaire de Molière, de La Fontaine, des contes de Voltaire, Saint-Amant écoute volontiers son caprice et se laisse facilement voir sous ses vers. Il a dû surtout son succès à une originalité puissante, à une verve sans égale, à l'allure vive, ardente, qu'il a su donner à ses vers; et, dans des genres tout opposés aucun n'a eu plus de grâce facile et délicate."¹

¹ Saint-Amant, Marc-Antoine de Gérard, sieur de. Œuvres complètes de Saint-Amant Nouvelle édition Publiée sur les manuscrits inédits et les éditions anciennes Précedée d'une Notice et accompagnée de notes par M. Ch.—L. Livet (Bibliothèque Elzévirienne). Paris, P. Jannet, 1855, 2 vol. in—16°. Vol. I, Notice, p. XLI.

His best known sonnet is the one entitled "LES GOINFRES," in which he somewhat gaily tells of the pains that prodigality engenders.

"LES GOINFRES.

Coucher trois dans un drap, sans feu ny sans chandelle,
Au profond de l'hyver, dans la sale aux fagots,
Où les chats, ruminans le langage des Gots,
Nous esclairent sans cesse en roulant la prunelle;

Hausser nostre chevet avec une escabelle,
Estre deux ans à jeun comme les escargots,
Resver en grimassant ainsi que les magots
Qui, baillans au soleil, se grattent soubs l'aisselle;

Mettre au lieu de bonnet la coiffe d'un chapeau,
Prendre pour se couvrir la frise d'un manteau
Dont le dessus servit à nous doubler la pense;

Puis souffrir cent brocards d'un vieux hoste irrité,
Qui peut fournir à peine à la moindre despense,
C'est ce qu'engendre enfin la prodigalité."¹

The following, no less characteristic, contains a forcible climax :

"Assis sur un fagot, une pipe à la main,
Tristement accoudé contre une cheminée,
Les yeux fixes vers terre, et l'ame mutinée,
Je songe aux cruautés de mon sort inhumain.

L'espoir, qui me remet du jour au lendemain,
Essayé à gaigner temps sur ma peine obstinée,
Et, me venant promettre une autre destinée,
Me fait monter plus haut qu'un empereur romain.

Mais à peine cette herbe est-elle mise en cendre,
Qu'en mon premier estat il me convient descendre,
Et passer mes ennuis à redire souvent :

Non, je ne trouve point beaucoup de différence
De prendre du tabac à vivre d'esperance,
Car l'un n'est que fumée, et l'autre n'est que vent."²

But more than either of the preceding sonnets, the one on spring touches a responsive chord in the heart of all lovers of nature :

¹ Ed. of Saint-Amant by Livet. Vol. I, p. 244.

² Ed. of Saint-Amant by Livet. Vol. I, p. 182.

"LE PRINTEMPS DES ENVIRONS DE PARIS."

Zephire a bien raison d'estre amoureux de Flore ;
 C'est le plus bel objet dont il puisse jouyr ;
 On voit à son eclat les soins s'esvanouyr,
 Comme les libertez devant l'oeil que j'adore.

Qui ne seroit ravy d'entendre sous l'aurore
 Les miracles volans qu'au bois je viens d'ouyr !
 J'en sens avec les fleurs mon cœur s'espanouyr,
 Et mon luth negligé leur veut respondre encore.

L'herbe soussit à l'air d'un air voluptueux ;
 J'apperçoy de ce bord fertile et tortueux
 Le doux feu du soleil flatter le sein de l'onde.

Le soir et le matin la Nuict baise le Jour ;
 Tont ayme, tont s'embrace, et je croy que le monde
 Ne renaist au printemps que pour mourir d'amour.¹

Saint-Amant wrote in all only 40 sonnets, disposed, according to the edition of his works by Livet, as follows :

VOL. I.

- p. 132,—2—“Doux tourment des esprits, amoureuse manie.”
“Jamais rien n'approcha de mon heureux destin.”
- p. 182,—2—“Assis sur un fagot, une pipe à la main.”
“Voicy le rendez-vous des enfans sans soucy.”
- p. 183,—1—“Me voyant plus frisé qu'un gros comte allemand.”
- p. 184,—2—“Vos attraits n'ont plus rien que l'espée et la cappe.”
“Entrer dans le *βαρδελ* d'une demarche grave.
- p. 188,—2—“Je viens de recevoir une belle missive.”
“Fagotté plaisamment comme un vray Simonnet.”
- p. 243,—1—“LE PARESSEUX.”
- p. 244,—1—“LES GOINFRES.”
- p. 270,—1—“CAZAL SECOURU.”
- p. 271,—1—“ARRAS PRIS.”
- p. 314,—1—“Saint-Honorat et Sainte-Marguerite.”
- p. 354,—1—“Quand je la voy, cette gorge yvoirine.”
- p. 391,—1—“LE PRINTEMPS DES ENVIRONS DE PARIS.”
- p. 392,—2—“L'ESTÉ DE ROME.”
“L'AUTONNE DES CANARIES.”
- p. 393,—1—“L'HYVER DES ALPES.”
- p. 405,—1—“Pour Monseigneur le DUC D'ANGUIEN.”
- p. 406,—1—“Pour la SERENISSIME REINE DE POLOGNE,” etc.
- p. 414,—1—“A feu Monsieur DESYVETEAUX.”
- p. 415,—1—“Sur la moisson d'un lieu proche de Paris.”

¹ Ed. of Saint-Amant by Livet. Vol. I, p. 391.

- p. 416,—1—“*A la Serenissime REINE DE POLOGNE, en lui envoyant une partie de mon Moyse, l'an 1647.*”
 p. 437,—1—“*Sur le tombeau du Marquis DE GESVRES,*” etc.
 p. 438,—2—“*A la Santé, pour le second mariage de la Serenissime reine de Pologne.*”
 “*Sur les mouvements de Paris.*”
 p. 439,—1—“*A la Renommée, sur la mort du roy d'Angleterre.*”
 p. 440,—2—“*En forme d'épitaphe pour lui.*”
 “*Pour son epitaphe.*”
 p. 463,—2—“*A Monsieur l'abbé DE VILLELOIN.*”
 “*A Monsieur DE BRUSLON-DEAGREANT.*”
 p. 464,—1—“*LE VOL NOCTURNÉ.*”
 p. 465,—1—“*Sur le mesme vol.*”

VOL. II.

- p. 39, —1—“*A la Serenissime REYNE DE SUEDE,*” etc.
 p. 40, —1—“*SONNET SUR AMSTERDAM.*”
 p. 41, —1—“*A Monsieur CHANUT sur le sujet précédent.*”
 p. 98, —2—“*Sur les prochaines couches de S. M. P.*”
 “*Sur la naissance du P. D. P.*”
 p. 149,—1—“*A LA SERENISSIME REINE DE POLOGNE ET DE SVEDE.*”

Of these 40 sonnets

2 (Vol. I, p. 182)	have the rhyme-scheme	ABBA ABBA CCD EED
36		ABBA ABBA CCD EDE
1 (Vol. I, p. 188, has but 13 lines. The 14th rhyme, which is left to the imagination, would have been E.)		ABBA ABBA CCD ED(E)
1 (Vol. I, p. 440)		ABAB BABAB CCD EDE
36 are of 12 syllable verse ; 3 (Vol. I, pp. 314, 354, 464) of 10 syllable verse ; 1 (Vol. I, p. 465) is of 8 syllable verse.		
2 (Vol. I, p. 182)	have as gender of first and last rhymes	M M
6 (Vol. I, pp. 132, 183, 392, 463)		M F
1 (Vol. I, p. 188. The rhyme lacking would have been in ongles and hence		M F
31		F M
Saint-Amant observes quite closely all of the sonnet-laws.		

XX. VINCENT VOITURE.

Vincent Voiture was born at Amiens in 1598. He studied at Paris, where he distinguished himself, and, at the age of sixteen, through some stanzas addressed to Gaston d'Orléans, brother of Louis XIII, he succeeded in gaining the good-will of this prince, under whom he received several appointments. Frivolous, witty, and affected, Voiture was the type of the *bel-esprit*, at that time so much admired in Parisian society, and readily gained admittance to the Hôtel de Rambouillet, rendez-vous of all such choice intellects. He was one of the original members of the French Academy. A clever courtier, he ingratiated himself with the king and queen and cardinal, and received pensions and appointments to the amount of eighteen thousand livres. Voiture died May 26, 1648. His works, which were throughout the seventeenth century esteemed much above their merit, were not collected and published until after his death in 1650, in —4°.

As the famous literary quarrel between the Uranistes and Jobelins has already been mentioned, it will suffice here to quote the sonnet over which there was so much controversy. It is almost inconceivable now that such insignificant sonnets as this and the one by Benserade could have created so great a stir in the literary world :

“ Il faut finir mes jours en l'amour d'Uranie :
L'absence ni le temps ne m'en sauroient guérir,
Et je ne vois plus rien qui me pût secourir,
Ni qui sût rappeler ma liberté bannie.

Dès longtemps je connois sa rigueur infinie ;
Mais pensant aux beautés, pour qui je dois périr,
Je bénis mon martyre, et content de mourir,
Je n'ose murmurer contre sa tyrannie.

Quelquefois ma raison par de foibles discours
M'incite à la révolte et me promet secours ;
Mais lorsqu'à mon besoin je me veux servir d'elle.

Après beaucoup de peine et d'efforts impuissants,
Elle dit qu' Uranie est seule aimable et belle,
Et m'y rengage plus que ne font tous mes sens.”¹

¹ Voiture, Vincent. Œuvres de Voiture, lettres et poésies Nouvelle édition revue en partie sur le manuscrit de Conrart corrigée et augmentée de lettres et pièces inédites Avec le Commentaire de Tallemant des Réaux, des éclaircissements et des notes par M. A. Ubicini. Paris, Charpentier, 1855, 2 vol. Vol. II, pp. 310-311.

Another well known sonnet by Voiture, one which figured in the long list of those written in praise of "*La belle matineuse*," is the following :

" Des portes du matin l'amante de Céphale,
Ses roses épandoit dans le milieu des airs,
Et jetoit sous les cieux nouvellement ouverts,
Ces traits d'or et d'azur, qu 'en naissant elle étaie.

Quand la Nymphe divine, à mon repos fatale,
Apparut, et brilla de tant d'attraits divers,
Qu'il sembloit qu'elle seule éclaroit l'univers,
Et remplissoit de feux la rive orientale.

Le soleil se hâtant pour la gloire des cieux,
Vint opposer sa flamme à l'éclat de ses yeux,
Et prit tous les rayons dont l'Olympe se dore.

L'onde, la terre et l'air s'allumoient à l'entour ;
Mais auprès de Philis on le prit pour l'Aurore,
Et l'on crut que Philis étoit l'astre du jour."¹

Louis de Veyrières² states that Voiture wrote 7 sonnets, but, after a careful examination of the following editions of his works : "A. Wesel, chez Andre Hogenhuyse," 1668, 1 vol., "A. Amsterdam, chez Daniel Elzevir," 1679, 2 vol., and the edition already mentioned by Ubicini, the author has been able to find only 6 sonnets so entitled by Voiture. It is possible that Veyrières considers the poem of fourteen lines entitled "*Placet à monseigneur le cardinal Mazarin, pour entrer chez lui*" (Ed. by Ubicini, Vol. II, p. 427) as an irregular sonnet. It might be so regarded, though it is not probable that Voiture intended it as a sonnet at all.

According to the edition of the works of Voiture by Ubicini, his 6 regular sonnets and the 1 irregular sonnet (?) are disposed as follows :

VOL. II.

p. 309,—1—"Sous un habit de fleurs, la Nymphe que j'adore."

p. 310,—1—"Il faut finir mes jours en l'amour d'Uranie."

p. 311,—2—"Belles fleurs, dont je vois ces jardins embellis."

"L'autre jour, au palais des cieux!"

¹ Ed. of Voiture by Ubicini. Vol. II, pp. 312-313.

² Veyrières, Louis de. Monographie du sonnet Sonnettistes anciens et modernes, etc. Paris, Bachelin-Deflorenne, 1869, 2 vol. Vol. I, p. 274.

p. 312,—i—“Des portes du matin l'amante de Céphale.”

p. 313,—i—“Quelle docte Circé, quelle nouvelle Armide.”

p. 427,—i—“Placet à monseigneur le cardinal Mazarin, pour entrer chez lui.”

Of his 6 regular sonnets

i (Vol. II, p. 311¹) has the

rhyme-scheme

ABBA ABBA CCD EED

5 (Vol. II, pp. 309, 310, 311², 312, 313) ABBA ABBA CCD EDE

4 are of 12 syllable verse; i (Vol. II, p. 311¹) is of 12 syllable verse with the 13th verse of 6 syllables; i (Vol. II, p. 311²) is of 8 syllables.

i (Vol. II, p. 311¹) has as gender of first and last rhymes

M M

i (Vol. II, p. 311²)

M F

4

F M

The sonnet divisions and pauses are quite carefully observed.

The remaining poem has the rhyme-scheme ABAB BCBC DDE FEF and is of 10 syllable verse. The first and last rhymes are masculine, but the laws of versification, as well as the laws for the division of a sonnet into quatrains and tercets, are broken, the rhymes C, D, D being all masculine,—*rien, l'huis, suis.*

XXI. PIERRE CORNEILLE.

Pierre Corneille, son of Pierre Corneille, *maitre des eaux et forêts*, and of Marthe le Pesant, was born at Rouen, June 6, 1606. He studied at the college of the Jesuits at Rouen, and later took up the study of law, but in 1622 he entered upon his true vocation of dramatist by the presentation of his comedy "*Mélite*." It is said that this comedy was inspired by a desire to give publicity to a sonnet which he had composed in honor of a certain demoiselle Milet of Rouen. Corneille was received into the French Academy in 1647. He was never well to do, and died October 1, 1684, in quite straightened circumstances.

Although Richelieu had, during his lifetime, granted to Corneille a pension of five hundred écus from his own revenue, gratitude did not hinder the poet from composing a strong but bitter sonnet against his late protector at the time of the death of Louis XIII, in 1643. As Louis de Veyrières declares, this sonnet, though full of energy and beauty, indicates a moral weakness.¹

"SUR LA MORT DU ROI LOUIS XIII."

Sous ce marbre repose un monarque sans vice,
Dont la seule bonté déplut aux bons François,
Et qui pour tout péché ne fit qu'un mauvais choix,
Dont il fut trop longtemps innocentement complice.

L'ambition, l'orgueil, l'audace, l'avarice,
Saisis de son pouvoir, nous donnèrent des lois,
Et bien qu'il fût en soi le plus juste des rois,
Son règne fut pourtant celui de l'injustice.

Vainqueur de toutes parts, esclave dans sa cour,
Son tyran et le nôtre à peine perd le jour,
Que jusque dans la tombe il le force à le suivre.

Jamais de tels malheurs furent-ils entendus ?
Après trente-trois ans sur le trône perdus,
Commencant à régner, il a cessé de vivre."²

¹ Veyrières, Louis de. *Monographie du Sonnet. Sonnettistes anciens et modernes, etc.* Paris, Bachelin-Deflorenne, 1869, 2 vol. Vol. II, p. 10.

² Corneille, Pierre. *Oeuvres de P. Corneille Nouvelle édition revue sur les plus anciennes impressions et les autographes et augmentée de morceaux inédits, des variantes, de notices, de notes, d'un lexique des mots et locutions remarquables, d'un portrait, d'un fac-simile, etc.* Par M. Ch. Marty-Laveaux, (*Les Grands Écrivains de la France*). Paris, Hachette et Cie., 1862-1868, 12 vol. in-8°. Vol. X, pp. 87-88.

No one of Corneille's sonnets is better known than the one beginning "*Deux sonnets partagent la ville*," in which, while seeming to appease both Uranistes and Jobelins, the poet indulges in a bit of covert irony. He completely unmasks his contempt for the unwarranted importance given to the sonnets of Job and Uranie in a sonnet beginning "*Demeurez en repos, frondeurs et mazarins*," in which this line is found,—"*Pour deux méchants sonnets on demande : Qui vive?*" Here is the first mentioned sonnet :

"Deux sonnets partagent la ville,
Deux sonnets partagent la cour,
Et semblent vouloir à leur tour
Rallumer la guerre civile.

Le plus sot et le plus habile
En mettent leur avis au jour,
Et ce qu'on a pour eux d'amour
A plus d'un échauffé la bile.

Chacun en parle hautement,
Suivant son petit jugement ;
Et s'il y faut mêler le nôtre,

L'un est sans doute mieux rêvé,
Mieux conduit, et mieux achevé ;
Nais je voudrois avoir fait l'autre.¹

Corneille wrote three sonnets with verses of unequal length. Here is the most curious :

"Je vous estime, Iris, et crois pouvoir sans crime
Permettre à mon respect un aveu si charmant :
Il est vrai qu'à chaque moment
Je songe que je vous estime.

Cette agréable idée, où ma raison s'abîme,
Tyrannise mes sens jusqu'à l'accablement ;
Mais pour vouloir fuir ce tourment
La cause en est trop légitime.

Aussi quelque désordre où mon cœur soit plongé,
Bien loin de faire effort à l'en voir dégagé,
Entretenir sa peine est toute mon étude.

J'en aime le chagrin, le trouble m'en est doux.
Hélas ! que ne m'estimez-vous
Avec la même inquiétude ! "²

¹ Ed. Les Grands Écrivains de la France. Vol. X, p. 127.

² Ed. Les Grands Écrivains de la France. Vol. X, p. 163.

According to the edition of the works of Corneille by Marty-Laveaux, in "*Les Grands Écrivains de la France*," we find that he wrote only 20 sonnets, disposed as follows :

VOL. III.

(In the "*Épître à la Reine Régente*," preceding the tragedy of Polyeucte.)

p. 473,—I—“Que vos soins, grande Reine, enfantent de miracles !”

VOL. X.

p. 32, —I—“A MONSIEUR LE CARDINAL DE RICHELIEU.”

p. 33, —I—“SONNET POUR M. D. V. Envoyant un galant à M. L. C. D. L.”

p. 44, —I—“Après l'œil de Mélite il n'est rien d'admirable.”

p. 87, —I—“SUR LA MORT DU ROI LOUIS XIII.”

p. 100, —I—“A MAÎTRE ADAM, MENUISIER DE NEVERS, SUR SES CHEVILLES.”

p. 122, —I—“A SAINT BERNARD, SUR LA TRADUCTION DE SES ÉPITRES.”

p. 124, —I—“A MONSIEUR D'ASSOUCY, SUR SON OVIDE EN BELLE HUMEUR.”

p. 125, —I—“SUR LA CONTESTATION ENTRE LE SONNET D'URANIE ET DE JOB.”

p. 127, —I—“Deux sonnets partagent la ville.”

p. 133, —I—“ÉPITAPHE SUR LA MORT DE DAMOISELLE ÉLISABETH RANQUET.”

p. 135, —I—“La noblesse, grand Roi, manquoit à ma naissance.”

p. 138, —I—“Invincible ennemi des rigueurs de la Parque.”

p. 140, —I—“SONNET PERDU AU JEU.”

p. 162, —I—“Vous aimez que je ne range.”

p. 163, —I—“Je vous estime, Iris, et crois pouvoir sans crime.”

p. 164, —I—“D'un accueil si flatteur, et qui veut que j'espère.”

p. 167, —I—“Usez moins avec moi du droit de tout charmer.”

p. 183, —I—“Croissez, jeune héros ; notre douleur profonde.”

p. 285, —I—“SUR LA PRISE DE MASTRIC.”

The authorship of the six sonnets found in the Appendix to volume X is so doubtful that we will merely indicate them without taking into account their rhyme-schemes.

VOL. X.

p. 349, —I—“Vois à loisir ce lieu champêtre.”

p. 351, —I—“L'art n'a point fait ce que tu vois.”

p. 354, —I—“Une troupe servile, inconstante, folâtre.”

p. 354, —I—“Que me sert qu'on m'écoute avec tant de transports ?”

DEUX SONNETS POUR TIMOCRATE.

p. 359, —I—“Endymion est mort ; cet illustre champêtre.”

p. 360, —I—“Déplorables jaloux, dont les noires envies.”

Of Corneille's 20 sonnets

6 (Vol. X, pp. 33, 87, 122, 127, 163, 285)
have the rhyme-scheme

ABBA	ABBA	CCD	EED
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8 (Vol. III, p. 473; Vol. X, pp. 100,
124, 125, 135, 138, 164, 167)

ABBA	ABBA	CCD	EDE
------	------	-----	-----

1 (Vol. X, p. 32)

ABBA	ABAB	CCD	EED
------	------	-----	-----

2 (Vol. X, pp. 133, 183)

ABAB	ABAB	CCD	EDE
------	------	-----	-----

2 (Vol. X, pp. 44, 140)

ABAB	BABA	CCD	EDE
------	------	-----	-----

1 (Vol. X, p. 162)

ABAB	CDCD	EEF	GFG
------	------	-----	-----

15 are of 12 syllable verse ; 2 (Vol. X, pp. 140, 167) are of 12 syllable verse with the last verse of 8 syllables ; 1 (Vol. X, p. 163) has 8 verses of 12 syllables, and 6 (the last two of each quatrain and the last two of 2nd tercet) of 8 syllables ; 1 (Vol. X, p. 127) is of 8 syllable verse ; 1 (Vol. X, p. 162) is of 7 syllable verse.

3 (Vol. X, pp. 33, 122, 285) have as gender of first and last
rhymes

M	M
---	---

6 (Vol. X, pp. 87, 127, 133, 162, 163, 183)

F	F
---	---

3 (Vol. X, pp. 125, 140, 167)

M	F
---	---

8 (Vol. III, p. 473; Vol. X, pp. 32, 44, 100, 124, 135, 138, 164)

F	M
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Corneille always observes the rule requiring a change of gender with a change of rhyme, and, in general, observes the sonnet pauses and divisions.

XXII. PAUL SCARRON.

Paul Scarron, a burlesque poet, was born at Paris in 1610. His father, who was councilor at parliament, had an income of 25,000 livres, of which, upon his death, Scarron and his two sisters were defrauded by their step-mother. At about this time (1638), Scarron, who had previously had an excellent physique, and could even boast of conquests over such celebrated beauties as Marion Delorme and Ninon de Lenclos, was seized by a terrible illness, which left him crippled for life. Almost deprived of resources, he found himself obliged to depend upon his pen. He created the burlesque style of literature in France. The new *genre* of writing gained almost immediately immense vogue, and the house of Scarron became the rendezvous of literary men and persons of rank. He was enabled to live in a certain luxury by pensions, which influential friends obtained for him from Richelieu shortly after his infirmity and which were increased by Mazarin and Anne d'Autriche. About the year 1650 he made the acquaintance of Françoise d'Aubigny (later Madame de Maintenon), whom he married some two years later. His wife did much to cheer the closing years of his life, although Scarron himself was never inclined to be gloomy. As his friends were weeping around his death-bed, he turned to them and said, "Mes amis, je ne vous ferai jamais pleurer autant que je vous ai fait rire." His death occurred October 14, 1660. He was never admitted to the French Academy.

His best known works are the "*Roman comique*" (unfinished) and the "*Virgile travesti*."

Scarron carried his burlesque style even into his sonnets, of which, according to the edition by Wetstein in 1752, he wrote but twenty-one. The following two sonnets, which are especially well known, will serve to illustrate his peculiar talent :

" Un amas confus de maisons,
Des crottes dans toutes les rues,
Ponts, Eglises, Palais, Prisons,
Bontiques bien ou mal pourvues.

Force gens noirs, blancs, roux, grisons,
Des prudes, des filles perdues,
Des meurtres & des trahisons,
Des gens de plume aux mains crochues.

Maint poudré qui n'a point d'argent,
 Maint homme qui craint le Sergent,
 Maint Fanfaron qui toujours tremble.

Pages, Laquais, Voleurs de nuit,
 Carosse, chevaux, & grand bruit ;
 C'est-là Paris, que vous en semble?"¹

" Superbes monumens de l'orgueil des humains,
 Pyramides, Tombeaux, dont la vaine structure
 A témoigné que l'art, par l'adresse des mains
 Et l'assidu travail, peut vaincre la Nature !

Vieux Palais ruinés, chef-d'œuvres des Romains,
 Et les derniers efforts de leur architecture,
 Collisée, où souvent ces Peuples inhumains
 De s'entr'assassiner se donnoient tablature ;

Par l'injure des ans vous êtes abolis,
 Ou du-moins la plupart vous êtes démolis :
 Il n'est point de ciment que le tems ne dissoude,

Si vos marbres si durs ont senti son pouvoir,
 Dois-je trouver mauvais qu'un méchant pourpoint noir,
 Qui m'a duré deux ans, soit percé par le coude?"²

The 21 sonnets of Scarron are disposed as follows, according to the edition of his works by Wetstein :

VOL. I.

p. 316,—2—" De Plaideurs, de Marchands, & de Clercs entouré."
 " Oui, je lui faisois trop d'honneur."

VOL. VII.

p. 371,—2—" Le plus aimable Roi de tous les Rois du Monde."
 " Jeune Roi, que la France admire."

p. 372,—2—" Précieux & Royal Bijou."
 " Grand CHATEAUNEUF, enfin vous revoilà."

p. 373,—2—" Le Roi s'en est allé, son Eminence aussi."
 " Un amas confus de maisons."

p. 374,—3—" Un Mont tout hérissé de Rochers & de Pins."
 " Superbes monumens de l'orgueil des humains."
 " A l'ombre d'un rocher, sur le bord d'un ruisseau."

¹ Scarron, Paul. Œuvres de Monsieur Scarron Nouvelle édition Revue, corrigée, & augmentée de l'Histoire de sa Vie & de ses Ouvrages, d'un Discours sur le Style Burlesque, & de quantité de Pièces omises dans les Editions précédentes. A Amsterdam, J. Wetstein, 1752, 7 vol. in—24°. Vol. VII, p. 373.

² Ed. by J. Wetstein, 1752. Vol. VII, p. 374.

- p. 375,—2—"L'adorable Daphnis n'a vécu qu'un moment."
 "Imprudent que je suis, j'ai regardé Cléméne."
- p. 376,—2—"Assurément, Cloris, vous me voulez séduire."
 "Messieurs de Saint LAURENT, & vous Monsieur MORRAU."
- p. 377,—2—"Vous faites voir des os quand vous riez, Hélène."
 "Oui c'est un pédant, c'est un sot."
- p. 378,—2—"Après que d'un stile bouffon."
 "SUR LE PARASITE MONTMORT. SONNET en bouts rimés."
- p. 379,—2—"Cy git qui fut de bonne taille."
 "Jule, autrefois l'objet de l'injuste Satire."

Of Scarron's 21 sonnets

6 (Vol. VII, pp. 373 ¹ , 374 ² , 375 ¹ , 376 ² , 377 ² , 379 ²) have the rhyme-scheme	ABBA	ABBA	C CD	E ED
3 (Vol. I, p. 316 ² ; Vol. VII, pp. 371 ¹ , 376 ¹)	ABBA	ABBA	C CD	E DE
1 (Vol. VII, p. 371 ²)	ABBA	ABBA	B BC	D DC
1 (Vol. I, p. 316 ¹)	ABBA	BAAB	C CD	E DE
7 (Vol. VII, pp. 372 ¹ , 373 ² , 374 ² , 375 ² , 377 ¹ , 378 ² , 379 ¹)	ABAB	ABAB	C CD	E ED
2 (Vol. VII, pp. 374 ¹ , 378 ¹)	ABAB	ABAB	C CD	E DE
1 (Vol. VII, p. 372 ²)	ABAB	CD CD	E EF	G GF

13 are of 12 syllable verse; 1 (Vol. VII, p. 372²) is of 10 syllable verse; 7 are of 8 syllable verse.

8 have as gender of first and last rhymes	M	M
1 (Vol. VII, p. 379 ²)	F	F
6	M	F
6	F	M

Scarron never fails to observe the law demanding a change of gender with a change of rhyme. He likewise observes very carefully the sonnet divisions and pauses.

XXIII. ISAAC DE BENSERADE.

Isaac de Benserade, of a Norman huguenot family, was born at Lyon-la-Forêt, in Normandy, in 1612. At the age of seven he was confirmed in the Roman Catholic Church by M. Puget, the bishop of Dardanie. It is said that he lost his father when he was twelve years old, and went to Paris to study. There, he enjoyed the especial protection of the cardinal Richelieu, and later that of Mazarin. He gained the esteem of Louis XIV by the clever ballets he composed for the court. He was sought after by the great men and ladies of that brilliant, but superficial, society of *béaux-esprits*, and, in 1674, was admitted to the French Academy. He died in 1691.

The works of Benserade were published at Paris, 1697, 2 vol., in-12°.

The kind of composition in which he excelled is the ballet. He is known also as a writer of rondeaux and of sonnets. His sonnets are often clever, though little more may be said in their favor. They are of no general interest, most of them being addressed to various persons of his acquaintance. Benserade's fame rests largely upon the sonnet entitled *Job*, of which enough has already been said. Suffice it to quote the sonnet :

"SVR JOB."

Job de mille tourments atteint,
Vous rendra sa douleur connue ;
Et raisonnablement il craint
Que vous n'en soyez point emue.

Vous verrez sa misere nuë ;
Il s'est luy-même icy dépeint :
Acoûtumez-vous à la vuë
D'un homme qui souffre & se plaint.

Bien qu'il eût d'extrêmes souffrances,
On voit aller des patiences,
Plus loin que la sienne n'alla.

Il souffrit des maux incroyables ;
Il s'en plaignit, il en parla,
J'en connois de plus miserables."¹

¹ Bensserade, Isaac de. *Les œuvres de Monsieur de Bensserade.* Paris, Charles de Sercy, 1697, 2 vol. in-12°. Vol. I, p. 174.

Here is another sonnet by Benserade, which, in the opinion of Delvau (p. 77, note 1), outranks the sonnet of Job :

"SUR LA BEAUTÉ."

Bouche vermeille au doux sourire.
 Bouche au parler délicieux.
 Bouche qu'on ne sauroit décrire.
 Bouche d'un tour si gracieux.

Bouche que tout le monde admire,
 Bouche qui n'est que pour les Dieux.
 Bouche qui dit ce qu'il faut dire,
 Bouche qui dit moins que les yeux.

Bouche d'une si douce haleine,
 Bouche de perles toute pleine.
 Bouche enfin sans tant biaiser,

Bouche la merveille des bouches,
 Bouche à donner de l'ame aux souches,
 Bouche, le diray-je, à baiser."¹

According to the edition of 1697, Benserade wrote 77 sonnets, disposed as follows :

VOL. I.

VINGT SONNETS SUR LA BEAUTÉ & SUR LA LAIDEUR.

- p. 23, —I—"L'Autre jour me sentant pressé."
- p. 24, —I—"Bouche vermeille au doux sourire."
- p. 25, —I—"Bouche à qui convient laide offrande."
- p. 26, —I—"Beaux yeux dont l'atteinte profonde."
- p. 27, —I—"Petits yeux ridez par le coin."
- p. 28, —I—"Nez des beautes le préalable."
- p. 29, —I—"Nez fort indigne de nos vœux."
- p. 30, —I—"Teint d'une merveille naissante."
- p. 31, —I—"Teint de femme ayant trop repu."
- p. 32, —I—"Beau sein déjà presque remply."
- p. 33, —I—"Pendantes & longues mamelles."
- p. 34, —I—"Taille à charmer qui l'examine."
- p. 35, —I—"Taille de chetive étendue."
- p. 36, —I—"Mains d'une blancheur nette & pure."
- p. 37, —I—"Mains de servante qui s'entend."
- p. 38, —I—"Spectacle aussi piquant que doux."
- p. 39, —I—"Chacune de vous deux abonde."
- p. 40, —I—"Cheveux de longueur surprenante."
- p. 41, —I—"De toutes deux mes Vers hardis."
- p. 42, —I—"Quel esprit doux, poly, charmant."
- p. 43, —I—"De beauté vous n'en avez nulle."

¹ Ed. 1697. Vol. I, p. 24.

- p. 115,—i—“ Vous moquez-vous, Iris, d'abandonner le monde.”
 p. 116,—i—“ Vous vous donnez à Dieu, belle & charmante Iris.”
 p. 117,—i—“ Je garde auprès de vous un silence ennuyeux.”
 p. 118,—i—“ Alors la Muse fatiguée.”
 p. 119,—i—“ Les plus fiers animaux l'un à l'autre opposez.”
 p. 121,—i—“ *Sur la Naissance des Enfans de France.*”
 p. 129,—i—“ A l'une & l'autre Mer Brezé donna des Lois.”
 p. 130,—i—“ Qu'ay-je fait belle Ingrate? en quoy suis-je coupable.”
 p. 137,—i—“ SONNET EN BOUTS-RIMEZ. *Sur la mort du Perroquet de Madame du Plessis-Bellière.*”
 p. 138,—i—“ BOUTS RIMEZ. *Pour Madame de Leuville.*”
 p. 142,—i—“ *Sur l'amour. BOUTS-RIMEZ.*”
 p. 143,—i—“ *Pour Madame de Ludre. (bouts-rimez).*”
 p. 144,—i—“ Princes, Rois, Empereurs, vous allez voir en vous.”
 p. 149,—i—“ *Sur une Coquette.*”
 p. 150,—i—“ *Pour la même qui me fit dire qu'elle avoit la fièvre, & qu'elle ne me pouvoit voir.*”
 p. 174,—i—“ *Sur Job.*”
 p. 182,—i—“ BOUTS RIMEZ. *Sur le Chat de M^e Des-Houillieres.*”
 p. 196,—i—“ Jeune Divinité dont la grace immortelle.”
 p. 221,—i—“ *Pour Monsieur le Marquis del Carette.*”
 p. 222,—i—“ *Sur ce que M^e de Ludre est belle, & qu'elle n'est pas heureuse.*”
 p. 223,—i—“ *Autre sur le même sujet.*”
 p. 224,—i—“ *Sur la maladie d'une Dame.*”
 p. 225,—i—“ *Sur la mort de M. le Prince.*”
 p. 226,—i—“ *Sur le même sujet.*”
 p. 234,—i—“ *Sur la mort du Prince de Conty.*”
 p. 235,—i—“ *Sur la mort de M. le Chancelier.*”
 p. 239,—i—“ Ce qu'il faut pour un Poète, Homere enfin l'avoit.”
 p. 241,—i—“ *Pour Mademoiselle Des-Houillieres.*”
 p. 243,—i—“ *Pour Monsieur Perrault.*”
 p. 245,—i—“ *Au Roy, Sur la Paix, & sur le Mariage de la Reine d'Espagne.*”
 p. 246,—i—“ *Au Roy, Sur la mort de la Reine.*”
 p. 247,—i—“ *Au Roy.*”
 p. 248,—i—“ *Pour le Roy. SONNET EN BOUTS-RIMEZ.*”
 p. 249,—i—“ *Pour le Roy. SONNET EN BOUTS-RIMEZ.*”
 p. 250,—i—“ *Sonnet en forme de Priere pour la santé du Roy.*”
 p. 251,—i—“ *Sur l'heureuse opération faite au Roy.*”
 p. 256,—i—“ *Pour le Roy. SONNET EN BOUTS-RIMEZ.*”
 p. 257,—i—“ *Autre pour le Roy, & pour Madame de Mekelbourg étant Madame de Châtillon.*”
 p. 260,—i—“ *SONNET EN BOUTS-RIMEZ. Le monde va le train, etc.*”
 p. 261,—i—“ *Sur la Naissance de Monsieur le Duc de Bourgogne.*”
 p. 262,—i—“ *Pour Madame du Ludre. SONNET EN BOUTS-RIMEZ.*”
 p. 263,—i—“ *Sur le Theatin qui disoit la bonne Aventure. SONNET EN BOUTS-RIMEZ.*”

- p. 264,—I—“*Pour le Valet de Chambre de Monsieur de Benserade,
grand joueur de flûte. SONNET EN BOUTS-RIMEZ.*”
- p. 265,—I—“*Au Roy d'Espagne, quand la Reine son Epouse partit
pour l'aller trouver.*”
- p. 275,—I—“*A Monsieur Esprit, Premier Medecin de Monsieur.*”
- p. 276,—I—“*Sur la Ville de Paris.*”
- p. 277,—I—“*Iris, vous me voyez rêveur & serieux.*”
- p. 278,—I—“*A Grisette, Chate de Mademoiselle Des Houlieres.*”
- p. 279,—I—“*Pour Monsieur de F.*”
- p. 336,—I—“*A une Dame avec qui il avoit tenu un enfant.*”
- p. 354,—I—“*Sur la mort du Roy de Suede.*”

VOL. II.

BALET ROYAL.

- p. 75, —I—“*Pour Madame la Princesse de Conty.*” Irregular sonnet.
 p. 77, —I—“*Pour Madame la Duchesse de Saint Simon.*” Irregular sonnet.

BALET ROYAL DE PSYCHÉ.

- p. 158,—I—“*Pour le Duc de Candale, representant Jason.*”
 p. 161,—I—“*Pour LE ROY, representant un Esprit folet.*”
 p. 320,—I—“*Pour LE ROY, sous le nom de Roger.*”

Among these 77 sonnets there, are 13 *bouts-rimés*, which are rather cleverly composed, but this sort of composition does not merit any particular praise.

Of the 21 sonnets *Sur la Beauté & sur la Laideur*, including the introductory sonnet,

5 (Vol. I. pp. 36, 39, 40, 41, 43) have the rhyme-scheme

	ABBA	ABBA	CCD	EED
4 (Vol. I. pp. 28, 33, 34, 38)	ABBA	ABBA	CCD	EDE
2 (Vol. I. pp. 24, 31)	ABAB	ABAB	CCD	EED
6 (Vol. I. pp. 23, 27, 30, 32, 35, 37)	ABAB	ABAB	CCD	EDE
2 (Vol. I. pp. 25, 29)	ABAB	BABA	CCD	EED
2 (Vol. I. pp. 26, 42)	ABAB	BABA	CCD	EDE

All 21 are of 8 syllable verse.

Of the 56 remaining sonnets, 1 lacks the second quatrain, and 2, which Benserade does not himself entitle sonnets, have the second quatrain upon different rhymes from those of the first quatrain.

3 (Vol. I. pp. 234, 235, 251) have the rhyme-scheme

17	ABBA	ABBA	CCD	ÉED
4 (Vol. I. pp. 142, 143, 260, 278)	ABAB	ABAB	CCD	EDE

20	ABAB	ABAB	CCD	EDE
9	ABAB	BABA	CCD	EDE
1 (Vol. II, p. 75)	ABBA	CDDC	EEF	GFG
1 (Vol. II, p. 77)	ABAB	CDCD	EEF	GFG
1 (Vol. I, p. 354)	ABBA	ABBA	CCD	¹

48 are of 12 syllable verse; 1 (Vol. I, p. 182) is of 10 syllable verse; 4 (Vol. I, pp. 118, 174, 221, 279) are of 8 syllable verse; 3 (Vol. I, p. 278, Vol. II, pp. 75, 77) are of 7 syllable verse.

RÉSUMÉ.

Of Benserade's 77 sonnets

8 have the rhyme-scheme	ABBA	ABBA	CCD	EED
21	ABBA	ABBA	CCD	EDE
1 (Vol. I, p. 354)	ABBA	ABBA	CCD	—
6 (Vol. I, pp. 24, 31, 142, 143, 260, 278)	ABAB	ABAB	CCD	EED
26	ABAB	ABAB	CCD	EDE
2 (Vol. I, pp. 25, 29)	ABAB	BABA	CCD	EED
11	ABAB	BABA	CCD	EDE
1 (Vol. II, p. 75)	ABBA	CDDC	EEF	GFG
1 (Vol. II, p. 77)	ABAB	CDCD	EEF	GFG

48 are of 12 syllable verse; 1 (Vol. I, p. 182) is of 10 syllable verse; 25 are of 8 syllable verse; 3 (Vol. I, p. 278, Vol. II, pp. 75, 77) are of 7 syllable verse.

23 have as gender of first and last rhymes	M	M
14	F	F
12	M	F
27	F	M
1 (Vol. I, p. 354 which lacks the 2nd tercet) has the first rhyme	F	

- Benserade observes, in every case but two, the rule demanding a change of gender with a change of rhyme. These two exceptions are in Vol. I, p. 138, where the quatrains end with *vice* and the tercets begin with *sotes*, and in Vol. II, p. 75, where the first quatrain ends with *lumiere* and the second quatrain begins with *dûe*. In general, he observes the sonnet divisions and pauses.
- He oversteps, however, the law forbidding a repetition of any word. Observe the sonnet *Sur la Beauté*, already quoted, every line of which begins with the word *bouche*.

None of his sonnets are difficult to classify as to rhyme-scheme, but it is well to note that on p. 196, Vol. I, the couplet *sentiment, glorieusement*, of tercets, differs from *augmentant, tant, persecutant, d'Inconstant*, of quatrains.

¹ The last tercet is lacking.

XXIV. JEAN DE LA FONTAINE.

Jean de La Fontaine was born at Château-Thierry in Champagne, July 8, 1621. He was from an old, but not a noble, family of that district. At Château-Thierry, he received a rather superficial education, and at the age of twenty commenced the study of theology with the Oratoriens at Reims. After eighteen months he gave up the study of theology and plunged into a life of dissipation. It was about this time that he gained a taste for poetry. At the age of twenty-six, his father persuaded him to marry, but he did not make an exemplary husband. His wife seems to have been too young to gain any serious influence over his fickle nature. He had but one son, but was as indifferent toward him as toward his wife. The reputation of La Fontaine rests largely upon his fables, which are among the best in any language, but it was not until late in life, in 1684, that, owing to the long opposition of Louis XIV to his election, he was received into the French Academy. He died at Paris, April 13, 1695.

His sonnets are of very little interest. Here is one, as an example of his style :

"POUR MADEMOISELLE DE POUSSAY.

J'avois brisé les fers d'Aminte et de Sylvie,
J'étois libre, et vivois content et sans amour :
L'innocente beauté des jardins et du jour
Alloit faire à jamais le charme de ma vie,

Quand du milieu d'un cloître Amarante est sortie.
Que de grâces, bons dieux ! tout rit dans Luxembourg :
La jeune Olympe voit maintenant à sa cour
Celle que tout Paphos en ces lieux a suivie.

Sur ce nouvel objet chacun porte les yeux ;
Mais, en considérant cet ouvrage des cieux,
Je ne sais quelle crainte en mon cœur se réveille.

Quoi qu'Amour toutefois veuille ordonner de moi,
Il est beau de mourir des coups d'une merveille
Dont un regard feroit la fortune d'un roi."¹

¹ La Fontaine, Jean de. Œuvres de J. de La Fontaine Nouvelle édition revue sur les plus anciennes impressions et les autographes et augmentée de variantes, de notices, de notes, d'un lexique des mots et locutions remarquables, de portraits, de fac-simile, etc. par M. Henri Régnier (In Les Grands Écrivains de la France). Paris, Hachette et Cie., 1883-1892, 11 vol. in -8°. Vol. IX, pp. 49-50.

La Fontaine wrote only five sonnets, but among his poems there are several of fourteen lines and with rhyme-schemes no more irregular than some that have been already admitted among the *sonnets licentieux*. These short poems contain, however, pauses and divisions quite foreign to those of the sonnet, and are at times preceded or followed by a moral. According to the edition of La Fontaine's works by Régnier, these poems are disposed as follows :

VOL. I. FABLES.

p. 146—"LA LICE ET SA COMPAGNE."

Rhyme-scheme ABBACDDCEFFEGG (followed by moral).

VOL. II. FABLES.

p. 50—"L'OISELEUR, L'AUTOUR, ET L'ALOUETTE."

Rhyme-scheme ABABCDCEFGGF (preceded by moral).

VOL. III. FABLES.

p. 301—"LE SINGE."

Rhyme-scheme ABABCDCDEF—GFG (moral).

VOL. IV. CONTES.

p. 121—"AUTRE CONTE TIRÉ D'ATHÉNÉE."

Rhyme-scheme ABABCDCDEFGFG

VOL. V. CONTES.

p. 228—"LE BÂT."

Rhyme-scheme ABABBBCCD DEFED

The 5 sonnets, all of which are perfectly regular, are disposed as follows, in the work just mentioned :

VOL. IX.

p. 47, —I—"POUR S. A. R. MADEMOISELLE D'ALENÇON." (1666 or 1667).

p. 49, —I—"POUR MADEMOISELLE DE POUSSAY."

p. 52, —I—"SONNET SERVANT DE RÉPONSE A UN BOUT-RIMÉ DU SIEUR DE FURETIÈRE."

p. 54, —I—"SUR LE RETOUR DE GUILLAUME HENRI DE NASSAU."

p. 318,—I—"POUR MADEMOISELLE C (Colletet).

Of these 5 sonnets

4 (Vol. IX, pp. 47, 49, 54, 318) have the rhyme-scheme

ABBA ABBA CCD EDE

1 (Vol. IX, p. 52)

ABAB ABAB CCD EDE

This last is practically a *bout-rimé*, and La Fontaine is not, therefore, responsible for the rhyme-scheme.

All 5 are of 12 syllable verse.

1 (Vol. IX, p. 52) has as gender of first and last rhymes	F F
1 (Vol. IX, p. 318)	M F
3 (Vol. IX, pp. 47, 49, 54)	F M

La Fontaine always observes the law requiring a change of gender with a change of rhyme, and also carefully observes the pauses and divisions of the sonnet.

XXV. MOLIÈRE.

Jean-Baptiste Poquelin, called Molière, was born at Paris, January 14, 1622. His father was upholsterer and *valet de chambre* of the king. Molière studied at the Jesuits' college of Clermont, where he had as fellow-students several young-men of high families. Later, he studied philosophy under Gassendi. At the age of twenty, he became *valet de chambre* of Louis XIII. He studied law shortly after this appointment, but gave it up to devote himself to the stage. It was at this time that he adopted the name of Molière. In 1645, he was director of a troupe, called the *Illustre Théâtre*, which performed for some twelve years in the principal provincial cities. Their success was considerable, and, after going to Paris, they had the good fortune to be appointed comedians of Monsieur, brother of the King, and appeared in several comedies before Louis XIV himself. In 1662, Molière married Armande Béjart, a young actress of seventeen, who brought him many trials and much disappointment. Molière's troupe, at first established at the Petit Bourbon, thanks to the protection of Monsieur, obtained good quarters in the Palais-Royal, where they remained until their leader's death, February 17, 1673. Molière was never admitted to the French Academy, although in time his bust was set up in their midst with this inscription :

"Rien ne manque à sa gloire, il manquait à la nôtre."

Molière abhorred the sonnet, and only used this form five times, twice in mockery. In Act III, Scene 2, of the "*Femmes Savantes*," he has taken one of abbé Cotin's sonnets, and, without the change of a word, held it up to the ridicule of posterity. In the first performances, his pedant, instead of Trissotin, bore the name of Tricotin, an allusion most apparent. As this sonnet is not of Molière's own composition, its rhyme-scheme does not concern us here. In Act I, Scene 2, of the "*Misanthrope*", there appears the following sonnet, likewise in ridicule of the affected language in vogue at that time :

LE MISANTHROPE.

Acte I, Scène II.

ORONTE.

"L'espoir, il est vrai, nous soulage,
Et nous berce un temps notre ennui ;
Mais, Philis, le triste avantage,
Lorsque rien ne marche après lui !

Vous éftes de la complaisance ;
 Mais vous en deviez moins avoir,
 Et ne vous pas mettre en dépense
 Pour ne me donner que l'espoir.

S'il faut qu'une attente éternelle
 Pousse à bout l'ardeur de mon zèle,
 Le trépas sera mon recours.

Vos soins ne m'en peuvent distraire :
 Belle Philis, on désespère,
 Alors qu'on espère toujours."¹

This sonnet is not, as some have supposed upon the authority of Auger, an unedited sonnet by Benserade, but either wholly or in part of Molière's own composition. Richaud gives the following amusing incident in regard to this sonnet : "On dit pourtant que le Sonnet d'Oronte dans le Misanthrope, fut naïvement appaudi des spectateurs, trompés sur les intentions du poète, par l'éducation et les habitudes de leur esprit."²

Molière's best sonnet by far is the one addressed :

**"A MONSIEUR DE LA MOTHE LE VAYER SUR LA MORT
DE MONSIEUR SON FILS."**

Aux larmes, le Vayer, laisse tes yeux ouverts ;
 Ton deuil est raisonnable, encor qu'il soit extrême ;
 Et lors que pour toujours on perd ce que tu perds,
 La Sagesse, crois-moi, peut pleurer elle-même.

On se propose à tort cent préceptes divers,
 Pour vouloir d'un œil sec voir mourir ce qu'on aime :
 L'effort en est barbare aux yeux de l'univers,
 Et c'est brutalité plus que vertu suprême.

On sait bien que les pleurs ne ramèneront pas
 Ce cher fils que t'enlève un imprévu trépas ;
 Mais la perte par là n'en est pas moins cruelle :

Ses vertus de chacun le faisoient révéler,
 Il avoit le cœur grand, l'esprit beau, l'âme belle,
 Et ce sont des sujets à toujours le pleurer."

¹ Molière, Jean-Baptiste Poquelin. Œuvres de Molière Nouvelle édition revue sur les plus anciennes impressions et augmentée de variantes, de notes, d'un lexique des mots et locutions remarquables, d'un portrait, de fac-simile, etc. par MM. Eugène Despois et Paul Mesnard (In Les Grands Écrivains de la France). Paris, Hachette et Cie., 1873-1893, 12 vol. in-8°. Vol. V, pp. 461-462.

² Richaud. Hist. du sonnet, sa grandeur et sa décadence. Cahors, Plantade, 1867, in-8°. p. 26.

According to the edition of Molière's works in "Les Grands Écrivains de la France," he wrote only 4 original sonnets, disposed as follows :

VOL. V.

p. 461,—I—"L'espoir, il est vrai, nous soulage."

VOL. IX.

p. 577,—I—"A MONSIEUR DE LA MOTHE LE VAYER SUR LA MORT DE MONSIEUR SON FILS."

p. 582,—I—"BOUTS-RIMÉS COMMANDÉS SUR LE BEL AIR."¹

p. 584,—I—"AU ROI SUR LA CONQUÊTE DE LA FRANCHE-COMPTÉ."

RÉSUMÉ.

Of these 4 sonnets

1 (Vol. IX, p. 582) has the rhyme-scheme

ABBA	ABBA	CCD	EDE
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1 (Vol. IX, p. 577)	ABAB	ABAB	CCD	EDE
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2 (Vol. V, p. 461, Vol. IX, p. 584)	ABAB	CDCD	EEF	GGF
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2 (Vol. IX, pp. 577, 582) are of 12 syllable verse ; 1 (Vol. IX, p. 584) is of 12 with last verse of 8 syllables ; 1 (Vol. V, p. 461) is of 8 syllable verse.

1 (Vol. IX, p. 577) has as gender of first and last rhymes	M	M
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3 (Vol. V, p. 461, Vol. IX, pp. 582, 584)	F	M
---	---	---

Molière always observes in his sonnets the rule for the alternation of masculine and feminine rhymes.

Two of his sonnets are *licentieux*, or irregular in rhyme in the second quatrain.

¹ Molière, however, declares in this very sonnet : "Je hais des bouts-rimés le puéril fatras," so it was through no fondness for this style of composition that he indulged in writing it.

XXVI. JEAN REGNAUT DE SEGRAIS.

Jean Regnaut, sieur de Segrais, was born at Caen, in 1624. He studied with the Jesuits, intending to enter some office of the church, but renounced this intention at an early age, and devoted himself to literature. At the age of nineteen he wrote a tragedy, entitled "*Hippolyte*." In 1648, by the aid of the Comte de Fiesque, he received an appointment with the Duchesse de Montpensier. While with her he continued his literary efforts, and, in 1662, he was received into the French Academy. Having quarrelled with the Duchesse de Montpensier, he found, in 1672, a similar position with M^{me} de La Fayette. In 1676, he withdrew from Paris to Caen, where he married, and passed the rest of his life in study. He reorganized the Academy of Caen. His death occurred in 1701.

Segrais' best style is seen in his "*Eglogues*." Of his very few sonnets the following seems to be the best :

"Dangereux Element, Mer trompeuse & changeante,
Mol esclau des Vents, uraye image du Sort,
Dans le trouble où ie suis, contemplant ta tourmente,
Helas ! qu'entre nous deux ie trouue de rapport.

Comme toy ie dépens d'vne humeur inconstante,
De qui le changement me trauaille si fort,
Que mon Ame agitée, incertaine, & flottante,
Dans la mer de mes maux ne trouue point de Port.

Ton Eau n'est point amere à l'égal de mes peines ;
Plutost on conteroit tes Flots & tes Arenes,
Que les diuers desseins qu'à toute heure ie fais ;

Enfin, tu n'as sur moy que ce seul auantage,
Que le calme succede à ton plus grand Orage,
Au lieu que mon esprit n'en espere iamais."¹

There are but eight sonnets by Segrais, all of which are contained in the "*Diverses poesies*." They are disposed as follows :

- p. 69,—I—"Dangereux Element, Mer trompeuse & changeante."
- p. 70,—I—"Votre depart me tuë, & ce charmant Portrait."
- p. 71,—I—"Vous à qui ie fais voir ma noble seruitude."
- p. 72,—I—"Campagne de Moissons, & de Fleurs dépeuplée."

¹ Segrais, Jean Regnaut, sieur de. *Diverses poesies de Jean Regnaut de Segrais, gentil-homme normand.* Paris, Antoine Sommaville, 1659. p. 69.

- p. 73,—I—“A VNE DAME QVI vouloit faire tirer son Horoscope.”
p. 74,—I—“Que ie crains vostre veuë, & que ie la souhaite.”
p. 75,—I—“SUR LA GVERISON de ceste longue maladie dont pensa
mourir feu M. le Duc de Nemours en 1647.”
p. 76,—I—“Daphnis vient de mourir, Daphnis de qui l'enfance.”

Of Segrais' 8 sonnets

2 (pp. 70, 75)	have the rhyme-scheme	ABBA	ABBA	CCD	EED
1 (p. 76)		ABBA	ABBA	CCD	EDE
4 (pp. 69, 71, 72, 74)		ABAB	ABAB	CCD	EED
1 (p. 73)		ABAB	ABAB	CCD	EDE

All 8 are of 12 syllable verse.

3 (pp. 70, 73, 75)	have as gender of first and last rhymes	M	M
5 (pp. 69, 71, 72, 74, 76)		F	M

Segrais adheres invariably to the rule demanding a change of gender with a change of rhyme, and observes quite carefully all sonnet-divisions and pauses.

XXVII. NICOLAS BOILEAU-DESPRÉAUX.

Nicolas Boileau, sieur Despréaux or des Préaux, the fifteenth child of his father, Gilles Boileau, was born at Paris, November 1, 1636. He lost his mother when he was still quite young. Condemned to the study of law against his will, Nicolas was received at the bar in 1656. He was so averse to this profession that he was sent to the Sorbonne. He received the priory of Saint-Paterne, which he afterwards surrendered. His father died when Nicolas was twenty-one years of age, leaving him a small but independent fortune, which allowed him to devote himself to literature, and he became the most celebrated critic of his time. He was admitted to the French Academy in 1685. He was one of the first five members of the Académie des médailles, which afterwards became the Académie des inscriptions. He was appointed historiographer of Louis XIV. He made use of his influence with the king to aid unfortunate men of letters. He died at Paris, March 13, 1711.

His famous lines regarding the sonnet are known to all :

“Un Sonnet sans défauts vaut seul un long poëme,
Mais en vain mille auteurs y pensent arriver;
Et cet heureux phénix est encore à trouver.”¹

According to the edition of his works by Paul Chéron, Boileau only attempted the sonnet three times, and the quatrains of one of these three sonnets are lost. His sonnets are good, but he certainly did not find the “heureux phénix.” Let us quote them all, as they are so few in number. The following was among Boileau’s first compositions :

“SONNET SUR LA MORT D’UNE PARENTE (1655).

Parmi les doux transports d’une amitié fidèle,
Je voyois près d’Iris couler mes heureux jours ;
Iris que j’aime encore, et que j’aimai toujours,
Brûloit des mêmes feux dont je brûlois pour elle :

¹ Boileau-Despréaux, Nicolas. Œuvres complètes Nouvelle édition conforme au texte donné par Berriat-Saint-Prix avec les notes de tous les commentateurs, publiée par M. Paul Chéron de la Bibliothèque Nationale précédée d’une notice sur la vie et les ouvrages de Boileau par C. A. Sainte-Beuve, etc. Paris, Garnier Frères, 1875, 1 vol. p. 96.

Quand, par l'ordre du ciel, une fièvre cruelle
M'enleva cet objet de mes tendres amours ;
Et, de tous mes plaisirs interrompant le cours
Me laissa de regrets une suite éternelle.

Ah ! qu'un si rude coup étonna mes esprits !
Que je versai de pleurs ! que je poussai de cris !
De combien de douleurs ma douleur fut suivie ;

Iris, tu fus alors moins à plaindre que moi ;
Et, bien qu'un triste sort t'ait fait perdre la vie,
Hélas ! en te perdant j'ai perdu plus que toi.”¹

Regarding this Sonnet, which he composed when quite young, Boileau writes at length to Brossette, in a letter dated Nov. 24, 1707 : “Pour ce qui est du sonnet, la vérité est que je le fis presque à la sortie du collège, pour une de mes nièces, environ de même âge que moi, et qui mourut entre les mains d'un charlatan de la Faculté de médecine, âgée de dix-huit ans. Je ne le donnai alors à personne, et je ne sais pas par quelle fatalité il vous est tombé entre les mains, après plus de cinquante ans qu'il y a que je le composai. Les vers en sont assez bien tournés, et je ne le désavouerois pas même encore aujourd’hui, n'étoit une certaine tendresse tirant à l'amour qui y est marquée, qui ne convient point à un oncle pour sa nièce, et qui y convient d'autant moins que jamais amitié ne fut plus pure, ni plus innocente que la nôtre. Mais quoi ! je croyois alors que la poésie ne pouvoit parler que d'amour. C'est pour réparer cette faute, et pour montrer qu'on peut parler en vers même de l'amitié enfantine, que j'ai composé, il y a environ quinze ou seize ans, le seul sonnet qui est dans mes ouvrages, et qui commence par “*Nourri dès le berceau près de la jeune Orante, etc.*”²

This was considered by the author as his best sonnet :

“SONNET SUR UNE DE MES PARENTES QUI MOURUT TOUTE JEUNE ENTRE LES MAINS D'UN CHARLATAN (vers 1690).

Nourri dès le berceau près de la jeune Orante,
Et non moins par le cœur que par le sang lié,
A ses jeux innocens enfant associé,
Je goûtois les douceurs d'une amitié charmante ;

¹ Ed. by Paul Chéron, 1875. p. 139.

² Ed by Paul Chéron, 1875. pp. 409-410.

Quand un faux Esculape, à cervelle ignorante,
 A la fin d'un long mal vainement pallié,
 Rompant de ses beaux jours le fil trop délié,
 Pour jamais me ravit mon aimable parente.

Oh ! qu'un si rude coup me fit verser de pleurs !
 Bientôt la plume en main signalant mes douleurs,
 Je demandai raison d'un acte si perfide.

Oui, j'en fis dès quinze ans ma plainte à l'univers ;
 Et l'ardeur de venger ce barbare homicide
 Fut le premier démon qui m'inspira des vers."¹

In a letter to Brossette, dated July 15, 1702, Boileau says regarding this sonnet : "On ne m'a pas fort accablé d'éloges sur le sonnet de ma parente ; cependant, monsieur, oserois-je vous dire que c'est une des choses de ma façon dont je m'applaudis le plus, et que je ne crois pas avoir rien dit de plus gracieux que :

'A ses jeux innocens, enfant associé,'

et

'Rompit de ses beaux jours le fil trop délié,'

et

'Fut le premier démon qui m'inspira des vers.'

C'est à vous à en juger. Je suis, etc. . . .'"²

Louis de Veyrières (Vol. II, p. 57) quotes the following anecdote regarding Boileau's incomplete sonnet, as printed by M. Cizeron-Rival in the "*Récréations littéraires*", Paris, 1765 : "Un jour, disoit Despréaux, j'étois à souper chez M. Félix, premier chirurgien du roi, avec MM. Racine, de La Fontaine et quelques autres. Un d'eux fit voir un sonnet imprimé, qui avoit été fait depuis peu pas mon frere, l'académicien, à la louange de M. Colbert. La Fontaine trouva le sonnet bon, et, malgré les fautes qu'on y fit remarquer, il soutint toujours son premier avis. 'Quoi-que je ne me pique pas d'imromptu, dis-je alors, échauffé par la dispute, je gage que je vais faire sur-le-champ, et sur le même sujet, un sonnet qui sera meilleur que celui-là ; et afin que vous ne croyiez pas que j'aie un sonnet tout fait, donnez-moi la première rime.' On me donna le mot *monde*, et, m'étant mis à l'écart un moment, je fis un sonnet qui fut préféré à celui de mon frere par la compagnie et par M. de la Fontaine lui-même."

¹ Ed. by Paul Chéron, 1875. p. 140.

² Ed. by Paul Chéron, 1875. p. 387.

As has been said, the quatrains of this sonnet are lacking.
The two tercets are as follows:

"FRAGMENT D'UN SONNET EN L'HONNEUR DE COLBERT.

En vain mille jaloux qu 'offensa ta vertu,
Et dont on voit l'orgueil à tes pieds abattu,
De tes sages exploits veulent souiller la gloire.

L'univers, qui les sait, n'a qu'à les publier.
Contre tes ennemis laisse parler l'histoire,
C'est au ciel qui te guide à te justifier."

Of Boileau's 3 sonnets

2 have the rhyme-scheme
I

ABBA ABBA CCD EDE
— — — CCD EDE

Since the first rhyme of the incomplete sonnet was *monde* then A was feminine and B must have been masculine. This would prevent B from preceding C,C, which are both masculine, and would preclude the quatrain forms ABAB ABAB, ABBA BAAB and ABBA ABAB, and would admit the forms ABAB BABA, ABBA BABA, and ABBA ABBA, the last of which was the form probably used.

All 3 of Boileau's sonnets are of 12 syllable verse, and all 3 have as gender of first and last rhymes

F M.

XXVIII. JEAN RACINE.

Jean Racine was born at la Ferté-Milon, December 20, 1639. He was left an orphan at the age of four. He began his studies at the Collège de Beauvais, but, at the age of sixteen, was placed in charge of the *Solitaires* of Port Royal, with whom he remained three years, distinguishing himself as a student, especially in Greek. The family of Racine was desirous that he should enter the ecclesiastical profession, but his own tastes led him naturally to poetry and the drama. Bitterly criticised by the *Solitaires* of Port Royal for a calling that seemed to them too mundane, Racine replied with considerable asperity, and it was not until after the presentation of his tragedy "*Phèdre*," in 1677, when he renounced dramatic composition, that a reconciliation took place. This tragedy gave rise to the so-called *Affaire des sonnets*. A sonnet by Racine in criticism of M^{me} Deshoulières' tragedy, "*Genséric*," attributed at that time to the Duc de Nevers, drew forth a similar sonnet against "*Phèdre*." With the aid of Boileau, Racine replied in an insulting sonnet, "*Dans un palais doré, Damon, jaloux et blème*," upon the same rhymes, directed against the Duc de Nevers, who, in like rhymes, menaced Racine and Boileau with a beating. No one knows how far the affair would have gone, if the great Condé had not offered his protection to the two poets. Boileau remained a life-long friend of Racine. About the time of his reconciliation with Port Royal, Racine married, and received the appointment of historiographer of Louis XIV. At the suggestion of M^{me} de Maintenon, he returned to the theatre with two religious dramas, "*Esther*" (1689) and "*Athalie*" (1691), after twelve years of silence. These pieces were written for the *demoiselles* of Saint-Cyr. In 1672, Racine was received into the French Academy. He died at Paris, April 26, 1699.

Though an excellent lyric poet, Racine was not a good sonnetist. The following will give an example of his style :

"SONNET POUR CÉLÉBRER LA NAISSANCE D'UN ENFANT DE NICOLAS VITART."

Il est temps que la nuit termine sa carrière :

Un astre tout nouveau vient de luire en ces lieux ;

Déjà tout l'horizon s'aperçoit de ses feux ;

Il échauffe déjà dans sa pointe première.

Et toi, fille du jour, qui nais devant ton père,

Belle Aurore, rougis, ou te cache à nos yeux :

Cette nuit un soleil est descendu des cieux,

Dont le nouvel éclat efface ta lumière.

Toi qui dans ton matin parois déjà si grand,
Bel astre, puisses-tu n'avoir point de couchant !
Sois toujours en beautés une aurore naissante.

A ceux de qui tu sors puisses-tu ressembler !
Sois digne de Daphnis et digne d'Amarante :
Pour être sans égal, il les faut égaler.”¹

Racine wrote, at most, only 5 sonnets, 4 of which are disposed as follows in the edition of his works in “*Les Grands Écrivains de la France*” :

VOL. IV.

- p. 170,—1—“On dit qu'Agamemnon est mort (doubtful).”
- p. 204,—1—“SONNET POUR CÉLÉBRER LA NAISSANCE D'UN ENFANT DE NICOLAS VITART.”
- p. 240,—1—“SONNET SUR LA MÊME TRAGÉDIE (*'La Troade'* Tragédie de Pradon).”
- p. 241,—1—“SONNET SUR LA TRAGÉDIE DE *'Genseric'* DE MADAME DESHOULIÈRES.”

and 1 of which,

“Dans un palais doré, Damon, jaloux et blême,”

is to be found on page 1895 of Vapereau's “*Dictionnaire Universel des littératures*,” 1876.

Of these 5 sonnets

1 (Vapereau, p. 1895) has the rhyme-scheme

	ABBA	ABBA	CCD	EED
2 (Vol. IV, pp. 204, 240)	ABBA	ABBA	CCD	EDE
1 (Vol. IV, p. 170)	ABAB	ABAB	CCD	EED
1 (Vol. IV, p. 241)	ABAB	ABAB	CCD	EDE

2 (Vol. IV, p. 204; Vapereau, p. 1895) are of 12 syllable verse ; 2 (Vol. IV, pp. 240, 241) are of 10 syllable verse ; 1 (Vol. IV, p. 170) is of 8 syllable verse.

1 (Vol. IV, p. 241) has as gender of first and last rhymes	M	M
1 (Vapereau, p. 1895)	F	F
1 (Vol. IV, p. 170)	M	F
2 (Vol. IV, pp. 204, 240)	F	M

Racine always observes the rule requiring a change of gender with a change of rhyme, and adheres to the normal divisions and pauses of the sonnet.

¹ Racine, Jean. Œuvres de J. Racine Nouvelle édition revue sur les plus anciennes impressions et les autographes et augmentée de morceaux inédits, de variantes, de notices, de notes, d'un lexique des mots et locutions remarquables, d'un portrait, d'un fac-simile, etc., par M. Paul Mesnard (In *Les Grands Écrivains de la France*). Paris, Hachette et Cie., 1865-1886, 9 vol. in —8°. Vol. IV, p. 204.

XXIX. THE SONNET OF THE EIGHTEENTH CENTURY.

The eighteenth century was in French literature a period of scepticism and critical examination, totally at variance with that spirit of enthusiasm and confidence, so essential to the life of lyrical poetry. The poets of this century had graver subjects to discuss than rhyme and rhythm, and, in consequence, the sonnet, rondeau, triolet, and other difficult poetic forms were neglected. Boulay-Paty says, regarding the sonnet in this century : "La pompe de la périphrase, le relâchement du rythme, les discussions de la philosophie et les grands bruits politiques l'exilèrent au dix-huitième siècle."¹

Even before the end of the seventeenth century, critics had begun to attack the sonnet. Rapin, in a sort of prosody, published in 1674, writes as follows of the sonnet and other short poems : " Il resteroit à parler du Madrigal, du Rondeau, du Sonnet, de la Balade, & de tous les autres petits Vers, qui sont de l'invention des derniers siecles. Mais comme un peu d'imagination peut suffire, pour réussir dans ces sortes d'ouvrages, sans aucun genie, je ne m'amuseray pas à faire des reflexions sur la methode qu'il faut tenir pour s'y exercer."²

André Chénier, in his commentary upon the poetry of Malherbe, expresses the opinion of most of his fellow poets in the following words : " Au reste, un bon sonnet n'a jamais eu un grand charme pour moi ; c'est un genre de poésie que je n'aime point, même dans Pétrarque, et je ne sais pourquoi Despréaux l'enrichit d'une *beauté suprême*."³

André Chénier wrote no sonnets, nor did Delille, Florian, Gilbert, Gresset, Le Brun, Parny, Roucher, Saint Lambert, or, in fact, any other noteworthy poet of the eighteenth century, save Fontenelle, Houdart de Lamotte,⁴ Piron, Regnard,⁵ J. B. Rousseau and Voltaire, and these six poets indulged but rarely in this form of verse.

¹ Boulay-Paty, E. *Sonnets de la vie humaine*. Paris, Didot frères, 1852. Preface, p. X.

² Rapin, le père René. *Réflexions sur la poétique d'Aristote, et sur les ouvrages des poètes anciens & modernes*. Paris, F. Muguet, 1674, in—12°. pp. 243–244.

³ Poésies de F. Malherbe accompagnées du Commentaire d'André Chénier. Ed. par L. Becq de Fouquières. Paris, Charpentier, 1874. p. 143, Note.

⁴ Antoine Houdart de Lamotte (1672–1731) is the author of a sonnet which it has been impossible for the author to procure.

⁵ Jean François Regnard (1655–1709) is the author of a vulgar sonnet beginning "*Jardin délicieux, que l'art et la nature*," the rhyme scheme of which is ABBA ABBA CCD EED.

XXX. BERNARD LE BOVIER DE FONTENELLE.

Bernard le Bovier de Fontenelle, nephew, on his mother's side, of Pierre and Thomas Corneille, was born at Rouen, February 11, 1657. His father was a lawyer. He received his early education at the college of the Jesuits at Rouen, after which he studied law, was received at the bar, lost his first case, and renounced this career to devote himself to letters, philosophy, and science. He was received into the French Academy in 1691, and, in 1699, was elected perpetual secretary of the Academy of Sciences. His history of this latter institution is one of his chief titles to renown. Fontenelle died at Paris, January 8, 1757, at the phenomenal age of a hundred years, lacking one month.

As a sonnetist, he is pleasing, although he only used this form of verse three times. The first of his sonnets, entitled "*L'Œil*," is not to be found in the edition of the works of Fontenelle, published at Paris by Jean-François Bastien, in 8 volumes, 1790-1792. Here is a copy of it, however, from Louis de Veyrières' "*Mémoires pour servir à l'histoire du sonnet*" (Vol. II, p. 96), where it appears with these introductory words :

"M. Trebutien avait extrait pour nous des '*Trois siècles palinodiques*,' ms. inédit de l'abbé J. A. Guiot, la liste des lauréats de Rouen, sur laquelle figurait Fontenelle en 1671, et Fontenelle avait alors 14 ans et trois mois ! Comment ne pas désirer connaître le sonnet du *petit* Fontenelle !

L'ŒIL.

Interpreste du cœur, chef-d'œuvre de nature,
Qui caches au dedans un trésor précieux,
Petit soleil vivant, miroir officieux,
Qui reçois des objets la fidelle peinture ;

Œil, de qui l'admirable et divine structure
Forme un charmant dédale, un globe industrieux,
Et qui prends de toy-mesme un soin si curieux
Que tu n'y peus jamais souffrir la moindre ordure.

Puisqu'en toy des objets tu reçois chaque trait,
Par un nouveau bonheur tu deviens le portrait
Du plus beau des objets qu'on ait vu dans le monde.

C'est un miroir de grâce, un soleil en beauté,
Un chef-d'œuvre des cieux, une Vierge féconde,
Dont tu nous peins assez quelle est la pureté."

The following is the best of the sonnets of Fontenelle :

" Je suis (crioit jadis Apollon à Daphné,
Lorsque tout hors d'haleine il courroît après elle ;
Et lui contoit pourtant la longue kirielle
Des rares qualités dont il étoit orné) ;

Je suis le dieu des vers, je suis bel-esprit né,
Mais des vers n'étoient point le charme de la belle.
Je sais jouer du luth, arrêtez. Bagatelle,
Le luth ne pouvoit rien sur ce cœur obstiné.

Je connois la vertu de la moindre racine,
Je suis par mon savoir dieu de la médecine.
Daphné fuyoit encor plus vite que jamais.

Mais s'il eût dit, voyez quelle est votre conquête,
Je suis un jeune dieu, toujours beau, toujours frais ;
Daphné, sur ma parole, auroit tourné la tête."¹

Of Fontenelle's 3 sonnets

2 have the rhyme-scheme	ABBA ABBA CCD EDE
(Ed. Bastien, Vol. V, p. 174. Veyrières, Vol. II, p. 96)	
1 (Ed. Bastien, Vol. V, p. 240)	ABAB CDCD EEF GFG ²

All 3 are of 12 syllable verse.

1 (Ed. Bastien, Vol. V, p. 240) has as gender of first and last rhymes	F F
1 (Ed. Bastien, Vol. V, p. 174)	M F
1 (Veyrières, Vol. II, p. 96)	F M

¹ Fontenelle, Bernard le Bovier de. Œuvres de Fontenelle, . . . Nouvelle Édition, augmentée de plusieurs pièces relatives à l'Auteur, mise pour la première fois par ordre des matières, et plus correcte que toutes les précédentes. Paris, Jean-François Bastien, 1790-1792, 8 vol. Vol. V, p. 174.

² If Fontenelle did not consider the couplet préfère, étrangère, of tercets, as differing from fière, écolièvre, of first quatrain, the rhyme-scheme would then be ABAB CDCD AAE FEF. There seems to be no reason, however, for diverging in this case from the principle laid down in Chap. I, and Fontenelle has written too few sonnets for a general comparison to be made.

XXXI. JEAN BAPTISTE ROUSSEAU.

Jean Baptiste Rousseau was born at Paris, April 6, 1670. His father was a shoe-maker of some means, and Jean Baptiste received a careful education. He was always ashamed of his humble origin, and it is said that he publicly refused to recognize his father. Through some of his compositions on sacred subjects, he gained the good-will of M^{me} de Maintenon and of the court, but, in 1712, was banished from France on account of certain *vers impurs et diffamatoires*, that he is said to have written. This accusation has never been satisfactorily proven. After a residence of some years in various European cities, he finally settled in Brussels, where, in 1722, he made the acquaintance of Voltaire. A mutual antipathy was the result of this meeting. Rousseau died at Brussels, March 17, 1741, after having vainly sought permission to return to his native land. He was never admitted to the French Academy.

Robertet says of him, "Jean-Baptiste Rousseau, qu'on a apelé 'le grand lyrique du XVIII^e siècle', n'est pas autre chose, en réalité qu'un imitateur qui a le sens de l'harmonie. Il a mérité qu'on pût dire de lui qu'il avait composé sans religion des poésies religieuses, et rimé sans libertinage de licencieuses épigrammes."¹

Louis de Veyrières, (Vol. II, p. 96) declares that Rousseau "a commis neuf sonnets en tout", but in the edition of the latter's "*Œuvres poétiques*," published in the "*Œuvres complètes de Boileau Despréaux, précédées des œuvres de Malherbe, suivies des œuvres poétiques de J. B. Rousseau*," Paris, Firmin Didot, 1861, there are but four sonnets, disposed as follows :

- p. 708,—2—"IMITÉ D'UNE ÉPIGRAMME DE L'ANTHOLOGIE. A M. LE MARQUIS DE LA FARE."
"A UN BEL ESPRIT, GRAND PARLEUR."
p. 709,—2—"Jadis matelot renforcé."
"Laissons la raison et la rime."

The best of his sonnets is without doubt the last mentioned :

¹ Robertet, G. Poètes lyriques fr. du XIX^es. Extraits précédés d'un essai sur la poésie lyrique et accompagnés de notices biographiques, critiques et bibliographiques. Paris, A. Lemerre, 1888, 2 vol. in-16°. Vol. I, p. 24.

"*Laissons la raison et la rime
Aux mécaniques écrivains
Faisons-nous un nouveau sublime
Inconnu des autres humains.*

*Intéressons dans notre estime
Quelques esprits légers et vains,
Dont la voix et l'exemple anime
Les sots à nous battre des mains.*

*Par là croissant en renommée,
Chez la postérité charmée
Nos noms braveront le trépas.*

*Fort bien ! voilà la bonne route :
Vos noms y parviendront sans doute,
Mais vos vers n'y parviendront pas."*

Of Rousseau's 4 sonnets mentioned,

1 (p. 709¹) has the rhyme-scheme

ABBA ABBA CCD EED

1 (p. 709²)

ABAB ABAB CCD EED

2 (p. 708^{1 and 2})

ABAB CDCD EEF GGF

All 4 are of 8 syllable verse.

1 (p. 709¹) has as gender of first and last rhymes

M M

3

F M

Rousseau always observes the rule requiring a change of gender with a change of rhyme. None of Rousseau's sonnets are difficult to classify as to rhyme-scheme. In the sonnet "*Jadis matelot renforcé*" (p. 709), the couplet *emphasé, civilisé*, of tercets, differs but slightly in rhyme from *renforcé, haussé, passé, commencé*, of quatrains, yet the difference is sufficient to characterize a different rhyme, and it has been so indicated in the rhyme-scheme of this sonnet.

XXXII. ALEXIS PIRON.

Alexis Piron, son of Aimé Piron and of Anne Dubois, was born at Dijon, July 9, 1689. He studied law at Besançon, and received the title of *avocat* in 1710, but straightway renounced this profession to devote himself to letters. At the age of twenty, he composed an ode à *Priape*, famous for its obscenity. These verses were read to some of his young friends at table, and were never intended for publication, but they became known, and exerted a disastrous influence upon his whole life. It was on account of this ode that Louis XV forbade his election to the French Academy. In 1719, Piron went to Paris, where he obtained a position, first as copyist, and then as clerk, but it was not long before he recognized his own aptitude for the composition of dramatic pieces, and henceforth devoted himself to this line of work. He excelled likewise in the epigram. His wit was sharp and cutting, and for this reason he gained few friends. In 1741, he married Mlle. de Bar, a woman of high literary taste, whom he had known for twenty years. In the last years of his life, Piron became blind. He died December 9, 17~~XV~~.

Piron wrote at least three sonnets, although Louis de Veyrières does not mention him in his list of French sonnetists.

His best sonnet is the following :

“A LA LAROCHE

Chanteuse à l'Opéra.

Dégagé des liens d'un amour malheureux
Qui m'a fait ressentir tous les maux qu'il entraîne,
J'avais pris à témoin et la terre et les cieux
Que je ne voulais plus éprouver que la haine.

Mais le feu pétillant qui brille dans vos yeux,
Votre gorge d'albâtre et vos cheveux d'ébène,
Votre port, votre esprit, votre chant merveilleux,
Tout cela pourrait bien me remettre à la chaîne.

Oui, belle de Laroche : en vain j'avais juré
De ne jamais aimer ; mon cœur mal assuré
Se dédirait bientôt et deviendrait parjure,

Mais quelque chose en vous rebute un peu ce cœur.
J'admire, comme on doit, votre aimable figure ;
Tout y charme, il est vrai . . . mais votre nom fait peur.”¹

¹ Piron, Alexis. Œuvres posthumes de Piron (prose et vers) Accompagnées de la Correspondance adressée à Piron Par Mademoiselle de Bar, Publiées sur les manuscrits autographes originaux, avec une Introduction et des notes par Honoré Bonhomme. Paris, E. Dentu, 1888. p. 313.

The 3 sonnets of Piron are to be found in the "*Oeuvres de Piron précédées d'un notice d'après des documents nouveaux par Édouard Fournier,*" Paris, G. Charpentier, disposed as follows:

p. 261—I—"INGÉNIUX BOUTS-RIMÉS DONNÉS PAR LA MOTTE ET
REMPLES MILLE ET MILLE FOIS."

p. 267—I—"SUR LE SIÈCLE DE LOUIS XV."

p. 313—I—"A LA LAROCHE CHANTEUSE À L'OPÉRA," in the "*Oeuvres posthumes*" already mentioned.

I (*Oeuvres*, p. 267) has the rhyme-scheme

I (*Oeuvres posthumes*, p. 313)

I (*Oeuvres*, p. 261)

ABBA ABBA CCD EED

ABAB ABAB CCD EDE

ABAB ABAB CCD BDB

The first 2 are of 12 syllable verse.

The third is of 8 syllable verse.

The feminine rhymes are in italics. It is evident that the rule requiring a change of gender with a change of rhyme is violated in the last sonnet, but this is the fault of La Motte, who gave the rhymes, and not of Piron.

XXXIII. VOLTAIRE.

François Marie Arouet, called de Voltaire, son of François Arouet and of Marie Marguerite Daumart, was born at Paris, November 20, 1694. He lost his mother in 1701, and when he was ten years of age his education was entrusted to the Jesuits. While with them, Voltaire showed a disposition for literature, and composed several poems and a tragedy. He left college at the age of seventeen, and began the study of jurisprudence, which he neglected, however, in favor of poetry and a life of pleasure. Shortly after the death of Louis XIV, he was banished for a brief time, and then imprisoned at the Bastille for some eleven months, as punishment for certain satirical verses against the regent, of which he was supposed to be the author. Shortly after his release, in 1718, he took the name of Voltaire. A period of great literary activity and success began, but his misfortunes were not at an end, and, after another short banishment and imprisonment in 1726, Voltaire was forced to leave for England. In 1729, he was allowed to return to Paris. He continued writing and publishing at Paris until 1734, when he withdrew to the Château de Cirey in Champagne, where he spent the greater part of fifteen years, ~~in company with~~ M^{me} Du Châtelet. It was during this time that he obtained a reconciliation with the court and admittance to the French Academy. Upon the death of M^{me} Du Châtelet in 1749, Voltaire returned to Paris, but, in 1750, accepted an urgent invitation to the court of Frederick, king of Prussia. It was not long before these two philosophers quarrelled, and, in 1755, fearing to reside in either Paris or Berlin, he purchased two châteaux in Switzerland, and, in 1758, the property of Ferney in France near the Swiss frontier, where he founded a village, and where he spent almost all the remainder of his life. He died at Paris, May 30, 1778, whither he had gone to receive from his fellow-countrymen an ovation such as seldom falls to the lot of any author.

In the edition of the "*Œuvres complètes de Voltaire, avec des notes et une notice sur la vie de Voltaire,*" Paris, Firmin Didot frères, 1843, 13 vol., there are but 2 sonnets, disposed as follows:

VOL. II.

- p. 773,—I—“A M. LE COMTE ALGAROTTI.”
p. 776,—I—“LES SOUHAITS.”

The first of these sonnets is of too slight interest or literary value to quote, and the second, too coarse. Louis de Veyrières, (Vol. II, p. 222), mentions still another, inscribed in 1746 over the triumphal gate of Nevers, "qui fut érigée en l'honneur du vainqueur de Fontenoy." It has been impossible for the author to find this sonnet.

Of the 2 sonnets mentioned

i (p. 773) has the rhyme-scheme
i (p. 776)

ABBA *BABA* *CCD* *CDC*
ABBA *CDCD* *EFE* *FEF*

The italicised letters indicate feminine rhymes.

Both sonnets are of 10 syllable verse.

In addition to these, Voltaire has composed a number of short poems of fourteen lines, which he did not consider as sonnets, at least they are not so indicated. See Vol. II, p. 782, "*A Madame Du Châtelet*," the rhyme-scheme of which is *ABAB CDCD EFE FEF*. This is quite as regular, however, as the second sonnet mentioned above, save that it is composed of verses of 12, 10 and 8 syllables.

XXXIV. THE SONNET OF THE FIRST HALF OF THE NINETEENTH CENTURY.

With the nineteenth century there was a revival of lyrical poetry, and, consequently a renewed interest in the sonnet. "After that violent struggle of passions and interests, the French Revolution", says Robertet, "modern France emerges as though regenerated and rejuvenated by the breath of three new principles, Liberty, Equality, Fraternity. . . . That is what allows one to say that the lyric poetry of the nineteenth century, 'écho sonore d'une grande tempête,' as Paul Albert beautifully expresses it, is daughter of the French Revolution."¹

As the sonnet owed its birth in the sixteenth century to Saint-Gelais, so in the nineteenth century it owed its regeneration to Sainte-Beuve. Édouard Turquety has expressed this idea in the following witty manner, "Le sonnet français n'est pas de ceux qui ne savent à quel saint se vouer, étant né avec Saint-Gelays, mort avec Saint-Pavin et ressuscité avec Sainte-Beuve." With very few exceptions, notably Lamartine and Béranger, all of the poets of the Romantic mouvement have colored with their fancy some few of these exquisite poetic miniatures. The sonnet has found even more favor with the subsequent poets of this century. Joséphin Soualary, Edmond Arnould and J. M. de Heredia have won for themselves an enviable reputation with this little poem. It will be impossible, however, on account of lack of space in the present work, to attempt a study of the rhyme-schemes used by any save the principal writers of the Romantic school.

¹ Robertet, G. Poètes lyriques fr. de XIX^es. Extraits précédés d'un essai sur la poésie lyrique et accompagnés de notices biographiques, critiques et bibliographiques. Paris, A. Lemerre, 1888, 2 vol. in-16°. Vol. I, pp. 27-28.

XXXV. JEAN FRANÇOIS CASIMIR DELAVIGNE.

Jean François Casimir Delavigne was born at Le Havre, April 4, 1793. He studied at Paris, at the Lycée Napoléon. From the year 1811, he devoted himself to a literary life, which was calm and uneventful. His health twice forced him to abandon his work, and seek rest by brief trips to Italy. In 1825, he was received into the French Academy. He died December 11, 1843.

As a lyrical poet, Casimir Delavigne holds an honorable place. There is but one sonnet among his poems, however, and that is found in Act II, Scene I, of "*La Princesse Aurélie*."

"VERS COMPOSÉS À NOLA, SUR LE TOMBEAU D'AUGUSTE.

Modèle d'amitié pour un objet perfide
Sans pitié pour l'amour, ton cœur, qui pardonna
Le crime avéré de Cinna,
Punit les torts secrets d'Ovide.

Amant d'une princesse, il trahit un devoir ;
Une si douce erreur est-elle si coupable ?
Sans y prétendre on est aimable
Et l'on aime sans le vouloir.

Loin, bien loin du beau ciel dont l'azur nous éclaire,
Il meurt, mais il avait su plaisir,
Et l'amour dut le regretter :

Sur ce froid monument, où mon exil m'enchaine,
Je consens à subir sa peine,
Mais je voudrais la mériter."¹

As is evident, this is a most irregular sonnet, both in rhyme-scheme and in measure. Its rhyme-scheme is *ABBA CDDC EEF GGF*. Six lines are of 12 syllable verse, and eight lines are of 8 syllable verse.

¹ Delavigne, Casimir. *Oeuvres complètes de Casimir Delavigne de l'Académie Française Nouvelle édition.* Paris, Firmin Didot, 1870, 4 vol. Vol. I, pp. 402-403.

XXXVI. ALFRED VICTOR DE VIGNY.

Alfred Victor, comte de Vigny, was born at Loches, March 27, 1797. His first years of study were passed at the École Polytechnique. At the age of sixteen, he entered the army, but military life was not at all to his taste, and he spent all his spare moments with books. In 1823, he was appointed captain. In 1826, he produced his famous historical novel, "*Cinq-Mars*," and in 1828 renounced his military career to devote himself to the new literary mouvement of the Romantic school, in which he was deeply interested. In 1845, he was admitted to the French Academy. He died at Paris, September 17, 1863.

Alfred de Vigny produced several dramas and poems, in which the influence of the Romantic mouvement may be felt. Among his poems, are four sonnets, to be found in the "*Journal d'un poète recueilli et publié sur des notes intimes d'Alfred de Vigny par Louis Ratisbonne*," Paris, Michel Lévy frères, 1867. His sonnets are disposed as follows in this work :

- p. 295,—I—"L'ESPRIT PARISIEN."
- p. 296,—I—"DANIEL."
- p. 297,—I—"LA TRINITÉ HUMAINE."
- p. 302,—I—"A ÉVARISTE BOULAY-PATY."

None of de Vigny's sonnets is of great beauty. The following is perhaps the best, and reveals the pessimistic side of the poet's nature :

"LA TRINITÉ HUMAINE."

Il existe dans l'homme une trinité sainte :
La volonté, l'amour et l'esprit sont en nous,
Comme dans le triangle, éblouissante enceinte,
Père, Fils, Esprit-Saint forment le Dieu jaloux.

Mais de ces trois pouvoirs dont nous sentons l'étreinte,
Le plus beau pour la terre était son jeune époux
Qui, descendu des cieux, lui laissa son empreinte,
C'était l'amour, le Fils, si puissant et si doux.

Or, nous l'avons tué par notre expérience,
Comme un docteur éteint une ardente substance
Dans un air refroidi qu'il croit être épuré.

A présent, il ne reste en notre conscience
Que deux flambeaux noircis par l'humaine science :
—La volonté méchante et l'esprit égaré."

Of de Vigny's 4 sonnets

- i* (p. 296) has the rhyme-scheme
i (p. 302)
i (p. 297)
i (p. 295)

<i>ABBA</i>	<i>ABBA</i>	<i>CDC</i>	<i>CDC</i>
<i>ABAB</i>	<i>ABAB</i>	<i>CDC</i>	<i>DCD</i>
<i>ABAB</i>	<i>ABAB</i>	<i>CCD</i>	<i>CCD</i>
<i>ABBA</i>	<i>ACCA</i>	<i>DED</i>	<i>DED</i>

The letters in italics indicate feminine rhymes.

All 4 are of 12 syllable verse.

All 4 have as gender of first and last rhymes F M

Alfred de Vigny carefully observes the sonnet divisions.

XXXVII. VICTOR MARIE HUGO.

Victor Marie Hugo was born at Besçanon, February 26, 1802. His father, Sigisbert Hugo, was at the time of his birth a captain in the French army. His mother, Sophie Trébuchet, of whom the poet always speaks in terms of deepest love, was the daughter of a ship-owner of Nantes. Hugo attributed his Napoleonic tendencies to the influence of his father, and his royalist sympathies, to the influence of his mother. During his childhood, he travelled with his father over Spain and Italy, and was finally brought to Paris by his mother. He began writing poetry as early as fifteen years of age. After his mother's death, the poet received a pension of three thousand francs from the king Louis XVIII, which enabled him to marry one of his early friends, Adèle Foucher. In 1841, Victor Hugo was elected member of the French Academy, and in 1845, under Louis Philippe, was made peer of France. Owing to his opposition to Louis Napoléon, Hugo was banished at the time of the *coup d'état*. His stay in Jersey and Guernesey was an epoch of great literary inspiration. In 1870, he returned to Paris, and was received with much enthusiasm by his fellow-countrymen. He died in this city May 22, 1885.

Victor Hugo was the leader of the Romantic mouvement and the chief of the band of poets known at the *Cénacle*. The preface to his drama "*Cromwell*," written in 1827, and "*Hernani*," performed in 1830, are epoch making works in literary history. As a lyrical poet, Hugo is unsurpassed, but is of slight interest as a sonnetist.¹ Of his two sonnets, only one appears in the "*Oeuvres complètes de Victor Hugo, Édition ne varietur*," Paris, J. Hetzel & Cie.—Maison Quantin, 70 vol., and that is found on page 67 of Vol. I of "*Les quatre vents de l'esprit*. Here it is :

"JOLIES FEMMES.

SONNET POUR ALBUM.

On leur fait des sonnets, passables quelquefois ;
On baise cette main qu'elles daignent vous tendre ;
On les suit à l'église, on les admire au bois ;
On redevient Damis, on redevient Clitandre ;

¹ Louis de Veyrières does not mention Victor Hugo among the French sonnetists, as both of Hugo's sonnets were written after the publication of Veyrières' "Monographie du sonnet," 1869.

Le bal est leur triomphe, et l'on brigue leur choix ;
 On danse, on rit, on cause, et vous pouvez entendre,
 Tout en valsant, parmi les luths et les hautbois,
 Ces belles gazouiller de leur voix la plus tendre :

—La force est tout ; la guerre est sainte ; l'échafaud
 Est bon ; il ne faut pas trop de lumière ; il faut
 Bâtir plus de prisons et bâtrir moins d'écoles ;

Si Paris bouge, il faut des canons plein les forts.—
 Et ces colombes-là vous disent des paroles
 A faire remuer d'horreur les os des morts.”

Juillet, 1876.

Here is the other sonnet, copied from Le Duc,¹ who had taken it from the “*Etrennes du Parnasse*” of 1874 :

“AVE DEA MORITURUS TE SALLUTAT.

La mort et la beauté sont deux choses profondes
 Qui contiennent tant d'ombre et d'azur qu'on dirait
 Deux soeurs, également terribles et fécondes,
 Ayant la même énigme et le même secret.

O femmes, voix, regards, cheveux noirs, tresses blondes,
 Vivez, je meurs ! Ayez l'éclat, l'amour, l'attrait,
 O perles que la mer mêle à ses grandes ondes,
 O lumineux oiseaux de la sombre forêt !

Judith, nos destins sont plus près l'un de l'autre
 Qu'on ne croirait, à voir mon visage et le vôtre :
 Tout le divin abîme apparaît dans vos yeux.

Et moi, je sens le gouffre étoilé dans mon âme :
 Nous sommes tous les deux voisins du ciel, Madame,
 Puisque vous êtes belle et puisque je suis vieux.”

Juillet, 1872.

The latter has the rhyme-scheme
 The former

ABAB ABAB CCD EED
ABAB ABAB CCD EDE

The letters in italics indicate feminine rhymes.
 Both are of 12 syllable verse.

¹ Le Duc, Philibert. *Sonnets curieux et sonnets célèbres ; étude anthologique et didactique suivie de sonnets inédits.* Paris, L. Willem, 1879, in-8°. p. 110.

XXXVIII. CHARLES AUGUSTIN SAINTE-BEUVÉ.

Charles Augustin Sainte-Beuve, French critic and poet, was born at Boulogne-sur-Mer, December 23, 1804. He studied with great success at his native city, and later at the Collèges Charlemagne and Bourbon, at Paris. He began the study of medicine, but relinquished it in favor of a literary career. He became one of the members of the *cénacle romantique*. In 1829, he published the "*Poésies de Joseph Delorme*," in which he brought before the public a form of verse that was at that time largely neglected, though not entirely abandonned, the sonnet. In 1840, he was made librarian of the Bibliothèque Mazarine, and, in 1845, was elected to the French Academy. He was professor at the Collège de France and *maitre de conférences* at the École Normale. In 1865, he was elected to the senate. After a life of great literary activity, during which he gained for himself the reputation of being the best critic in France, he died at Paris, October 13, 1869.

Sainte-Beuve is the author of ninety-four sonnets, most of which are distinguished by a sweetness and a harmony that seem to echo from the sixteenth century across two centuries of discord.

He sings of his love for this chosen poem in the following verses :

"IMITÉ DE WORDSWORTH.

Ne ris point des sonnets, ô Critique moqueur !
Par amour autrefois en fit le grand Shakspeare ;
C'est sur ce luth heureux que Pétrarque soupire,
Et que le Tasse aux fers soulage un peu son cœur ;

Camoens de son exil abrège la longueur,
Car il chante en sonnets l'amour et son empire ;
Dante aime cette fleur de myrte, et la respire,
Et la mèle au cyprès qui ceint son front vainqueur ;

Spencer, s'en revenant de l'île des fées,
Exhale en long sonnets ses tristesses chères ;
Milton, chantant les siens, ranimait son regard :

Moi, je veux rajeunir le doux sonnet en France ;
Du Bellay, le premier, l'apporta de Florence,
Et l'on en sait plus d'un de notre vieux Ronsard."¹

Sainte-Beuve is mistaken in attributing the importation of the sonnet to Du Bellay. That honor must rest with Saint-Gelais or Clément Marot. The mission of Sainte-Beuve in behalf of the

¹ Sainte-Beuve, Charles Augustin. *Poésies de Sainte-Beuve*. Paris, Michel Lévy frères, 1863, 2 vol. in-8°. Vol. II, p. 136.

sonnet in the nineteenth century, however, may be compared with that of Du Bellay in the sixteenth. Both poets beautified and popularized a form already existing, and infused it with the breath of personal emotion.

Sainte-Beuve acknowledged also his allegiance to that prince of poets of the sixteenth century, Ronsard, in the following sonnet :

“A RONSARD.

A toi, Ronsard, à toi, qu'un sort injurieux
Depuis deux siècles livre aux mépris de l'histoire,
J'élève de mes mains l'autel expiatoire
Qui te purifiera d'un arrêt odieux.

Non que j'espère encore, au trône radieux
D'où jadis tu régnais, replacer ta mémoire ;
Tu ne peux de si bas remonter à la gloire :
Vulcain impunément ne tomba point des cieux.

Mais qu'un peu de pitié console enfin tes mânes ;
Que, déchiré longtemps par des rires profanes,
Ton nom, d'abord fameux, recouvre un peu d'honneur !

Qu'on dise : Il osa trop, mais l'audace était belle ;
Il lassa, sans la vaincre, une langue rebelle,
Et de moins grands, depuis, eurent plus de bonheur.”¹

Here is one of Sainte-Beuve's most charming sonnets :

“SONNET.

Que vient-elle me dire, aux plus tendres instants,
En réponse aux soupirs d'une âme consumée,
Que vient-elle conter, ma folle Bien-aimée,
De charmes défleuris, de ravages du temps,

De bandeaux de cheveux déjà moins éclatants ?
Qu'a-t-elle à me montrer sur sa tête embaumée,
Comme un peu de jasmin dans l'épaisse ramée,
Quelque rares endroits pâlis dès le printemps ?

Qu'a-t-elle ? dites-moi ; fut-on jamais plus belle ?
Le désir la revêt d'une flamme nouvelle ;
Sa taille est de quinze ans, ses yeux gagnent aux pleurs ;

Et, pour mieux couronner ma jeune Fiancée,
Amour qui fait tout bien, docile à ma pensée,
Mêle à ses noirs cheveux quelque neige de fleurs.”²

The 94 sonnets of Sainte-Beuve may be found in the edition of his poetry by Michel Lévy, Paris, 2 vol. in —8°, 1863, upon the following pages :

¹ Poésies de Sainte-Beuve. Paris, M. Lévy, 1863. Vol. II, pp. 73-74.
Poésies de Sainte-Beuve. Paris, M. Lévy, 1863. Vol. II, p. 222.

VOL. I.

pp. 35, 47, 51, 52, 53, 55, 71, 72, 73, 74, 181, 182, 190, 191, 196, 197, 198, 205, 216, 225, 228, 241, 244 (2), 248, 249, 254, 262, 287, 288, 294 (2), 295, 296, 297 (2), 298, 299, 300, 301, 302 (2), 303, 304, 305 (2), 306, 310, 311, 312, 313, 314, 315, 322 (2), 326, 327, 329, 339, 340, 341 (2).

VOL. II.

pp. 35 (2), 55, 60, 64, 65, 73, 133, 134 (2), 135, 136, 137, 189, 198 (2), 199, 214, 217, 222, 227, 228 (2), 229, 230, 234, 249, 266, 267, 280.

Of these 94 sonnets

61 have the rhyme-scheme

17

3 (Vol. I, pp. 191, 325², Vol. II, p. 214)

1 (Vol. I, p. 196)

3 (Vol. I, pp. 182, 322², 341²)

4 (Vol. I, pp. 205, 288, 299, 315)

1 (Vol. I, p. 304)

1 (Vol. I, p. 313)

1 (Vol. I, p. 301)

2 (Vol. I, p. 341¹, Vol. II, p. 198²)

ABBA ABBA CCD EED

ABBA ABBA CCD EDE

ABBA ABBA CDD CEE

ABBA ABBA CDC DEE

ABBA ABBA CDD CDC

ABBA ABBA CDC DDC

ABBA ABBA CCD DCD

ABBA BABA CCD EED

ABAB BABA CCD EED

ABAB BAAB CCD EED

85 are of 12 syllable verse; 1 (Vol. I, p. 191) is of 12 syllable verse alternating with 10 syllable verse in the quatrains; 7 (Vol. I, pp. 228, 262, 297¹, 300, 340, 341¹, 341²) are of 10 syllable verse; 1 (Vol. I, p. 306) is of 8 syllable verse.

36 have as gender of first and last rhymes

30

5 (Vol. I, pp. 196, 326, 329, Vol. II, pp. 65, 228²)

23

M M

F F

M F

F M

Sainte-Beuve always observes the law requiring a change of gender with a change of rhyme. He sometimes carries the thought over from one sonnet-division to another with very little or no pause between the different divisions.

SONNETS DIFFICULT TO CLASSIFY AS TO RHYME-SCHEME.

(See Chapter I.)

VOL. I.

p. 51—The couplet *baisée*, *pensée*, of tercets, differs from *l'année*, *baignée*, also of tercets.

p. 181—The couplet *élèvée*, *conservée*, of tercets, differs from *isolée*, *allée*, *feuillée*, *hâlée*, of quatrains.

p. 297 (1)—The couplet *expiré*, *pleuré*, of tercets, differs from *Beauté*, *épreté*, also of tercets.

p. 297 (2)—The couplet *hâlée*, *Philothée*, of tercets, differs from *idée*, *gardée*, *décidée*, *guidée*, of quatrains.

VOL. II.

p. 214—The couplet *ée*, *etoffée*, of tercets, differs from *passée*, *pensée*, *empressée*, *placée*, of quatrains.

p. 222—The couplet *Fiancée*, *pensée*, of tercets, differs from *consumée*, *Bien-Aimée*, *embaumée*, *ramée*, of quatrains.

XXXIX. LOUIS CHARLES ALFRED DE MUSSET.

Louis Charles Alfred de Musset, son of Victor Donatien de Musset, a literary man of some renown, was born at Paris, November 11, 1810. He distinguished himself in his studies at the Collège Henri IV, but, upon leaving school, found it difficult to decide upon the career for which he was best fitted. At the age of twenty, however, he was carried away by the literary movement of the time, and, encouraged by Victor Hugo, became with him one of the leaders of the Romantic school. A journey to Italy in 1833, undertaken in company with George Sand, which terminated in a rupture between them at Venice, while it seemed for a time to have utterly crushed' Musset, was eventually a source of inspiration. He was received into the French Academy in 1852. His life was one of dissipation, and he died at Paris, May 1, 1857.

Alfred de Musset is one of the real poets of this century. In many of his sonnets may be seen the supreme melancholy with which the poet's life was clouded after his desertion by George Sand. Some, however, are in sharp contrast to this state of mind. The following example will give a fair idea of his style in the sonnet, which is more involved and less harmonious than that of Sainte-Beuve :

"TRISTESSE."

J'ai perdu ma force et ma vie,
Et mes amis et ma gaité ;
J'ai perdu jusqu'à la fierté
Qui faisait croire à mon génie.

Quand j'ai connu la Vérité,
J'ai cru que c'était une amie ;
Quand je l'ai comprise et sentie,
J'en étais déjà dégoûté.

Et pourtant elle est éternelle,
Et ceux qui se sont passés d'elle
Ici-bas ont tout ignoré.

Dieu parle, il faut qu'on lui réponde
Le seul bien qui me reste au monde
Est d'avoir quelquefois pleuré.¹"

¹ Œuvres complètes de Alfred de Musset, Paris, A. Lemerre, 10 vol. Poésies 1833-1852, p. 202.

According to the edition of his complete works by Alphonse Lemerre, in 10 volumes, Alfred de Musset wrote 24 sonnets, disposed as follows :

POÉSIES 1828-1833.

- p. 1,—I—“AU LECTEUR DES DEUX VOLUMES DE VERS DE L'AUTEUR.”
 p. 25,—I—“Que j'aime le premier frisson d'hiver ! le chaume.”
 p. 228,—I—“A MADAME N. MÉNESSIER.”
 p. 231,—I—“AU LECTEUR DES DEUX PIÈCES QUI SUIVENT.”

POÉSIES 1833-1852.

- p. 114,—I—“AU ROI.”
 p. 154,—I—“LE FILS DU TITIEN.”
 p. 155,—I—“Béatrix Donato fut le doux nom de celle.”
 p. 167,—I—“A ALFRED TATTET.”
 p. 175,—I—“JAMAIS.”
 p. 202,—I—“TRISTESSE.”
 p. 240,—I—“MARIE.”
 p. 244,—I—“A MADAME G * * * ”
 p. 256,—I—“A MADAME M * * * ”
 p. 257,—I—“A M. VICTOR HUGO.”
 p. 258,—I—“A MADAME N. MÉNESSIER.”
 p. 259,—I—“A LA MÉME.”
 p. 260,—I—“A LA MÉME.”
 p. 261,—I—“A M. ALFRED TATTET.”
 p. 319,—I—“Se voir le plus possible et s'aimer seulement.”
 p. 321,—I—“A M. RÉGNIER.”
 p. 322,—I—“A MADAME O * * * ”
 p. 332,—I—“SONNET AU LECTEUR.”

ŒUVRES POSTHUMES.

- p. 17,—I—“A MADAME * * * ”

BIOGRAPHIE.

- p. 290,—I—“Qu'un sot me calomnie, il ne m'importe guère !”

It would seem that the poet aimed to make a trial of all possible sonnet forms, for no two of his 24 sonnets have the same rhyme-scheme.

I (Poésies '33-'52, p. 244) has the rhyme-scheme

	<i>ABBA</i>	<i>ABBA</i>	<i>CCD</i>	<i>EED</i>
I (P. '33-'52, p. 257)	<i>ABBA</i>	<i>ABBA</i>	<i>CCD</i>	<i>EDE</i>
I (P. '33-'52, p. 258)	<i>ABBA</i>	<i>ABBA</i>	<i>CDC</i>	<i>DDC</i>
I (P. '33-'52, p. 202)	<i>ABBA</i>	<i>BAAB</i>	<i>CCD</i>	<i>EED</i>
I (P. '33-'52, p. 321)	<i>ABBA</i>	<i>BAAB</i>	<i>CDD</i>	<i>CCD</i>
I (P. '33-'52, p. 167)	<i>ABBA</i>	<i>ABAB</i>	<i>CDC</i>	<i>CDD</i>
I (P. '33-'52, p. 240)	<i>ABBA</i>	<i>ABAB</i>	<i>CCD</i>	<i>AAD</i>

I (P. '33-'52, p. 319)	ABBA	BBAA	CDD	CDC
I (P. '33-'52, p. 175)	{ <i>ABAB</i>	ABBA	CCD	<i>EED</i>
I (P. '28-'33, p. 1)	{ <i>ABAB</i>	<i>ABBA</i>	CCD	<i>EED</i>
I (P. '33-'52, p. 322)	ABAB	<i>ABBA</i>	CDC	<i>DDC</i>
I (P. '33-'52, p. 155)	ABAB	<i>ABBA</i>	CCA	<i>DDA</i>
I (<i>Oeuvres Posthumes</i> , p. 17)	ABAB	<i>ABAB</i>	CCD	<i>EED</i>
I (P. '33-'52, p. 114)	<i>ABAB</i>	<i>ABAB</i>	CDD	<i>CEE</i>
I (P. '33-'52, p. 260)	<i>ABAB</i>	<i>ABAB</i>	CCD	CDC
I (P. '33-'52, p. 256)	<i>ABAB</i>	<i>ABAB</i>	CDC	<i>CCD</i>
I (P. '28-'33, p. 25)	<i>ABAB</i>	<i>BAAB</i>	CCD	<i>EED</i>
I (P. '33-'52, p. 259)	<i>ABAB</i>	<i>BAAB</i>	CCD	<i>CCD</i>
I (P. '33-'52, p. 154)	<i>ABAB</i>	<i>BABA</i>	CDC	<i>CDC</i>
I (P. '33-'52, p. 261)	<i>ABAB</i>	<i>BABA</i>	CCD	<i>DDC</i>
I (P. '28-'33, p. 231)	<i>ABAB</i>	<i>AABB</i>	CCD	<i>EED</i>
I (P. '33-'52, p. 332)	<i>AABB</i>	<i>ABA8</i>	CCD	<i>EED</i>
I (<i>Biographie</i> , p. 290)	<i>AABB</i>	<i>BAAB</i>	CDC	<i>CDD</i>
I (P. '28-'33, p. 228)	<i>ABBA</i>	<i>CCDD</i>	<i>EEF</i>	<i>GFG</i> ¹

The ninth and tenth rhyme-schemes above mentioned are the same, save for a difference in the gender of the rhymes.

It will be seen that Musset everywhere observed the rule requiring a change of gender with a change of rhyme. It is possible, judging from its irregular rhyme-scheme, that Alfred de Musset did not intend the last in the list to be regarded as a sonnet.

19 are of 12 syllable verse; 1 (*Poésies* '28-'33, p. 228) is of 12 syllable verse with the last line of 8 syllables; 1 (*Poésies* '33-'52, p. 256) is of 10 syllable verse; 3 (*Poésies* '28-'33, p. 1, *Poésies* '33-'52, pp. 202, 240) are of 8 syllable verse.

In general Musset observes the sonnet pauses, but not always.

¹ The letters in italics indicate feminine rhymes.

XL. THÉOPHILE GAUTIER.

Théophile Gautier was born at Tarbes, August 31, 1811. His education, begun at Tarbes, was completed at the Collège Charlemagne at Paris. For two years he worked in an artist's studio, to fit himself for the career of a painter, and, even when he had renounced this calling for that of *littérateur*, a love for art still clung to him and influenced his writings. He early became associated with the Romantic movement, to the principles of which he remained faithful throughout his life. His admiration for Victor Hugo was profound. He was leader among the supporters of the drama "*Hernani*," in 1830. He was never received into the French Academy, although popular opinion was strongly in his favor. He died at Neuilly-sur-Seine, December 23, 1872.

Théophile Gautier is the author of fifty-three sonnets. Delvau¹ credits him with only half a dozen, and Le Duc,² with some ten.

The poetic value of his sonnets is not uniform. In general, his early sonnets surpass in beauty his later ones. The following exquisite sonnet will serve as an example of his style :

"DESTINÉE."

Comme la vie est faite ! et que le train du monde
Nous pousse aveuglément en des chemins divers !
Pareil au Juif maudit, l'un, par tout l'univers,
Promène sans repos sa course vagabonde ;

L'autre, vrai docteur Faust, baigné d'ombre profonde,
Auprès de sa croisée étroite, à carreaux verts,
Poursuit de son fauteuil quelques rêves amers,
Et dans l'âme sans fond laisse filer la sonde.

Eh bien ! celui qui court sur la terre était né
Pour vivre au coin du feu : le foyer, la famille,
C'était son vœu ; mais Dieu ne l'a pas couronné.

Et l'autre, qui n'a vu du ciel que ce qui brille
Par le trou du volet, était le voyageur.
Ils ont passé tous deux à côté du bonheur.³"

¹ Delvau, Alfred. *Les sonneurs de sonnets 1540-1866*. Paris, Bachelin-Deflorenne, 1885, 1 vol. in —8°. p. 118.

² Le Duc, Philibert. *Sonnets curieux et sonnets célèbres ; étude anthologique et didactique suivie de sonnets inédits*. Paris, L. Willem, 1879, in —8°. p. 117.

³ Poésies complètes. Paris, Charpentier, 1882, 2 vol. Vol. I, p. 282.

The 53 sonnets of Théophile Gautier are to be found in
ÉMAUX ET CAMÉES, PARIS, CHARPENTIER, 1881.

p. 1,—1—“PRÉFACE.”

POÉSIES COMPLÈTES. PARIS, CHARPENTIER, 1882, 2 VOL.

VOL. I.

- p. 16,—1—“Aux vitraux diaprés des sombres basiliques.”
- p. 34,—1—“Ne nous détournez pas, car ce n'est point d'amour.”
- p. 66,—1—“Quelquefois, au milieu de la folâtre orgie.”
- p. 81,—1—“Lorsque je vous dépeins cet amour sans mélange.”
- p. 95,—1—“Qu'est-ce que ce bonheur dont on parle?—L'avare.”
- p. 103,—1—“Avant cet heureux jour, j'étais sombre et farouche.”
- p. 107,—1—“Avec ce siècle infâme il est temps que l'on rompe.”
- p. 280,—1—“VERSAILLES.”
- p. 281,—1—“LA CARAVANE.”
- p. 282,—1—“DESTINÉE.”
- p. 330,—1—“Pour veiner de son front la pâleur délicate.”
- p. 331,—1—“A DEUX BRAUX YEUX.”

VOL. II.

- p. 85, — 1—“A DES AMIS QUI PARTAIENT.”
- p. 86, — 1—“AMBITION.”
- p. 98, — 1—“SAINTE CASILDA.”
- p. 114, — 1—“SUR LE PROMÉTHÉE DU MUSÉE DE MADRID.”
- p. 155, — 1—“PERSPECTIVE.”
- p. 163, — 1—“ADIEUX A LA POÉSIE.”
- p. 186, — 1—“LA TULIPE.”
- p. 208, — 1—“Parfois une Vénus, de notre sol barbare.”
- p. 209, — 1—“MÖDES ET CHIFFONS.”
- p. 238, — 1—“A MARGUERITE.”
- p. 239, — 1—“A MARGUERITE.”
- p. 240, — 1—“L'IMPASSIBLE.”
- p. 247, — 1—“A CLAUDIUS POPELIN.”
- p. 248, — 1—“A INGRES.”
- p. 249, — 1—“LE ROSE.”
- p. 250, — 1—“L'HIRONDELLE.”
- p. 255, — 1—“LA FUMÉE.”
- p. 256, — 1—“PROMENADE HORS DES MURS.”
- p. 257, — 1—“SONNET—DÉDICACE.”
- pp. 258-269,—12—“UN DOUZAIN DE SONNETS.”
- p. 271, — 1—“A CLAUDIUS POPELIN
Écrit sur un exemplaire de *la Mode*.”
- p. 272, — 1—“Vous étiez sous un arbre, assise en robe blanche.”
- p. 273, — 1—“A maître Claudio Popelin, émailleur et poète.”
- p. 274, — 1—“J'aimais autrefois la forme païenne.”
- p. 275, — 1—“LE VINGT-SEPT MAI.”

- p. 276,—I—“Un ange chez moi parfois vient le soir.”
 p. 277,—I—“APRÈS LA BATAILLE, SONNET BOUT-RIMÉ.”
 p. 278,—I—“A MAXIME DU CAMP.”
 p. 282,—I—“Mon œil, sur le cadran toujours fixé, calcule.”

Of these 53 sonnets

7 (Vol. II, pp. 86, 186, 209, 239, 269, 277, 282) have the rhyme-scheme	ABBA ABBA CCD EED
9 (Vol. I, pp. 95, 103, 281; Vol. II, pp. 163, 257, 258, 260, 265, 278)	ABBA ABBA CCD EDE
17 (Émaux et Camées, p. 1; Vol. I, pp. 81, 107, 331; Vol. II, pp. 98, 114, 155, 227, 249, 256, 259, 263, 266, 268, 272, 274, 276)	ABBA ABBA CDD CEE
8 (Vol. I, p. 282; Vol. II, pp. 85, 240, 248, 261, 262, 264, 267)	ABBA ABBA CDC DEE
3 (Vol. I, pp. 280, 330; Vol. II, p. 271)	ABBA ABBA CCD DEE
1 (Vol. II, p. 255)	ABBA ABBA CDD CDC
2 (Vol. II, pp. 250, 275)	ABBA ABBA CDC DDC
2 (Vol. II, pp. 208, 273)	ABBA ABBA CDC CDD
3 (Vol. I, pp. 16, 66; Vol. II, p. 238)	ABAB ABAB CCD EED
1 (Vol. I, p. 34)	ABAB ABAB CDD CEE

45 are of 12 syllable verse; 5 (Vol. II, pp. 209, 255, 274, 276,
278) are of 10 syllable verse; 3 (Émaus et Camées, p. 1; Vol. II,
pp. 265, 271) are of 8 syllable verse.

7 have as gender of first and last rhymes

M M

19

F F

6

M F

21

F M

Gautier always observes the law requiring a change of gender with a change of rhyme, and, in general, he observes the sonnet pauses.

XL.I. CONCLUSION.

As a fitting conclusion to this study, the writer must again have recourse to tabulated forms, as best serving to show the relative popularity in France of the different sonnet rhyme-schemes. In our survey of the French sonnet as in actual use among the chief poets from the time of its importation until the end of the Romantic mouvement, we have examined 3,390 specimens of this poetic form. Upon a comparison of these forms with those allowed by prosodists, as set forth in the chapter upon the rules of the French sonnet, it will be seen that the former vastly exceed the latter in number.

{ It will also be seen that the tercet-forms were most varied in the sonnets of the sixteenth century, and that the writers of the nineteenth century have added little that is new, despite certain opinions to the contrary. Gaudin¹ mentions the tercet-form CDD CEE as an invention of the poets of the Cénacle, but this form was used once by Jodelle, once by Pontus de Thyard, twice by Belleau, and three times by St.-Gelais. It is especially in the quatrain-forms that the poets of the Cénacle have introduced several innovations. Notice the forms ABBA BBAA, ABAB AABB, AABB BAAB, AABB ABAB, used by Alfred de Musset.

For convenience in the tabulated rhyme-schemes, the following abbreviations have been adopted :

Saint-Gelais (S.-G.)	Corneille (C.)
Marot (M.)	Scarron (Sc.)
Dorat (Do.)	Benserade (Be.)
P. de Thyard (Td.)	La Fontaine (L. F.)
Ronsard (R.)	Molière (Mo.)
Du Bellay (D.B.)	Segrais (Se.)
Belleau (Bl.)	Boileau (Bo.)
Jodelle (J.)	Racine (Ra.)
de Baif (Ba.)	Fontenelle (F.)
Desportes (De.)	Rousseau (Ro.)
Bertaut (Bt.)	Piron (P.)
Malherbe (Ma.)	Voltaire (Vi.)
Régnier (Re.)	Delavigne (Dl.)
Maynard (Md.)	de Vigny (Vi.)
Racan (Ru.)	Hugo (H.)
Théophile (Th.)	Sainte-Beuve (S.-B.)
Saint-Amant (S.-A.)	de Musset (Mu.)
Voiture (Vo.)	Gautier (G.)

¹ Gaudin, Paul. *Du rondeau du triolet du sonnet.* Paris, J. Lemercier, 1870, pp. 197-198.

Of the 3390 sonnets studied in this work,

1930 have the rhyme-scheme	ABBA	ABBA	CCD	EED
620	ABBA	ABBA	CCD	EDE
155—1 (S.-G.), 9 (D.B.), 144 (Ba.), 1 (De.)	ABBA	ABBA	CDC	EDE
71—2 (S.-G.), 1 (Td.), 43 (R.), 9 (D.B.), 15 (Ba.), 1 (De.)	ABBA	ABBA	CDC	DCD
62—1 (S.-G.), 2 (Td.), 3 (R.), 13 (D.B.), 43 (Ba.)	ABBA	ABBA	CDE	CDE
27—3 (S.-G.), 1 (Td.), 2 (Bl.), 1 (J.), 3 (S.-B.), 17 (G.)	ABBA	ABBA	CDD	CEE
24—1 (S.-G.), 12 (R.), 3 (D. B.), 1 (De.), 4 (S.-B.), 1 (Mu.), 2 (G.)	ABBA	ABBA	CDC	DDC
23—3 (S.-G.), 7 (R.), 3 (D. B.), 1 (Ba.), 1 (S.-B.), 8 (G.)	ABBA	ABBA	CDC	DEE
22—1 (S.-G.), 1 (M.), 8 (Do.), 5 (R.), 1 (D. B.), 1 (Bl.), 5 (Ba.)	ABBA	ABBA	CCD	CCD
16—10 (Td.), 1 (R.), 2 (Ba.), 3 (G.)	ABBA	ABBA	CCD	DEE
10—9 (Ba.), 1 (Vi.)	ABBA	ABBA	CDC	CDC
7—1 (Td.), 5 (R.), 1 (S.-B.)	ABBA	ABBA	CCD	DCD
5—4 (D.B.), 1 (De.),	ABBA	ABBA	CDC	EED
5—1 (R.), 3 (S.-B.), 1 (G.)	ABBA	ABBA	CDD	CDC
2—2 (Td.)	ABBA	ABBA	CDE	DCE
2—2 (G.)	ABBA	ABBA	CDC	CDD
1—1 (Ba.)	ABBA	ABBA	CDD	ECE
1—1 (Td.)	ABBA	ABBA	CDE	EDC
1—1 (Do.)	ABBA	ABBA	CDD	CDD
1—1 (Do.)	ABBA	ABBA	CDD	CCD
1—1 (S.-A.)	ABBA	ABBA	CCD	ED—
1—1 (Be.)	ABBA	ABBA	CCD	—
✓ 1—1 (Bo.)	—	—	CCD	EDE
8—3 (R.), 1 (D.B.), 1 (J.), 1 (Ba.), 1 (De.), 1 (Bt.)	ABBA	ABBA	CCD	BBD
6—3 (R.), 1 (J.), 1 (Ba.), 1 (Bt.)	ABBA	ABBA	CCA	DDA
3—1 (Td.), 1 (R.), 1 (Ba.)	ABBA	ABBA	CCB	DDB
2—1 (Ba.), 1 (Sc.)	ABBA	ABBA	BBC	DCD
2—2 (Ba.)	ABBA	ABBA	CDC	BDB
2—2 (Td.)	ABBA	ABBA	CDA	CDA
2—2 (Do.)	ABBA	ABBA	ACC	ACC
1—1 (De.)	ABBA	ABBA	BBC	DDC
1—1 (R.)	ABBA	ABBA	CCB	DBD
1—1 (R.)	ABBA	ABBA	CCD	BDB
1—1 (Ba.)	ABBA	ABBA	CBC	DBD
1—1 (Ba.)	ABBA	ABBA	CCD	AAD

I—I (Ba.)	ABBA	ABBA	CAC	DAD
I—I (Td.)	ABBA	ABBA	AAC	DDC
I—I (R.)	ABBA	ABBA	CAC	AAC
I—I (R.)	ABBA	ABBA	CAC	ACA
I—I (Md.)	ABBA	ABBA	CDE	FEF
I—I (Ba.)	ABBA	ABBA	CBC	BCB
I—I (D.B.)	ABBA	ABBA	BAB	ABA
4—I (Bl.), 1 (Td.), 1 (Md.), 1 (Mu.)	ABBA	BAAB	CCD	EED
I—I (Sc.)	ABBA	BAAB	CCD	EDE
I—I (Mu.)	ABBA	BAAB	CDD	CCD
13—6 (De.), 6 (Md.), 1 (C.)	ABBA	ABAB	CCD	EED
2—2 (De.)	ABBA	ABAB	CCD	EDE
I—I (De.)	ABBA	ABAB	CDC	DCD
I—I (Mu.)	ABBA	ABAB	CDC	CDD
I—I (Mu.)	ABBA	ABAB	CCD	AAD
I—I (De.)	ABBA	ABAB	CCD	ADA
I—I (S.-B.)	ABBA	BABA	CCD	EED
I—I (Vi.)	ABBA	BABA	CCD	CDC
7—6 (De.), 1 (Md.)	ABAB	ABBA	CCD	EED
3—I (De.), 2 (Mu.)	ABAB	ABBA	CCD	EED
I—I (Mu.)	ABAB	ABBA	CDC	DDC
I—I (Mu.)	ABAB	ABBA	CCA	DDA
4—I (R.), 2 (S.-B.), 1 (Mu.)	ABAB	BAAB	CCD	EED
I—I (De.)	ABAB	BAAB	CCD	EDE
I—I (Mu.)	ABAB	BAAB	CCD	CCD
39—I (R.), 1 (Re.), 2 (Rn.), 2 (C.), 2 (Sc.), 26 (Be.), 1 (L.F.), 1 (Mo.), 1 (Se.), 1 (Ra.), 1 (H.)	ABAB	ABAB	CCD	EDE
30—I (Ba.), 1 (De.), 1 (Ma.), 1 (Rn.), 1 (Th.), 7 (Sc.), 6 (Be.), 4 (Se.), 1 (Ra.), 1 (Ro.), 1 (P.), 1 (H.), 1 (Mu.), 3 (G.)	ABAB	ABAB	CCD	EED
2—I (Mu.), 1 (G.)	ABAB	ABAB	CDD	CEE
2—I (Ba.), 1 (Vi.)	ABAB	ABAB	CDC	DCD
I—I (Ba.)	ABAB	ABAB	CDC	EDE
I—I (Ba.)	ABAB	ABAB	CDE	CDE
I—I (Vi.)	ABAB	ABAB	CCD	CCD
I—I (Mu.)	ABAB	ABAB	CDC	CCD
I—I (Mu.)	ABAB	ABAB	CCD	CDC

I—I (P.)	ABAB	ABAB	CCD	BDB
17—I (De.), 2 (Th.), 1 (S.-A.), 2 (C.), 11 (Be.)	ABAB	BABA	CCD	EDE
14—6 (R.), 1 (Bt.), 4 (Th.), 2 (Be.), 1 (S.-B.)	ABAB	BABA	CCD	EED
I—I (R.)	ABAB	BABA	CDC	DEE
I—I (Mu.)	ABAB	BABA	CCD	DCD
I—I (Mu.)	ABAB	BABA	CDC	CDC
I—I (Mu.)	ABBA	BBAA	CDD	CDC
I—I (Mu.)	ABAB	AABB	CCD	EED
I—I (Mu.)	AABB	ABAB	CCD	EED
I—I (Mu.)	AABB	BAAB	CDC	CDD
3—2 (R.), 1 (Bl.)	ABBA	ACCA	DDE	FFE
2—I (M.), 1 (R.),	ABBA	ACCA	DDE	FEF
2—2 (Ba.)	ABBA	ACCA	DED	FEF
I—I (Ba.)	ABBA	ACCA	DEF	DEF
I—I (Vi.)	ABBA	ACCA	DED	DED
I—I (Do.)	ABBA	ACCA	DDE	DDE
I—I (Ba.)	ABBA	ACCA	DDA	EEA
I—I (Ba.)	ABBA	ACCA	DED	AEA
I—I (Ba.)	ABAB	ACAC	DED	FEF
2—I (R.), 1 (Ba.)	ABBA	CBBC	DDE	FFE
I—I (Ba.)	ABBA	CBBC	DED	EDE
I—I (De.)	AABB	AACC	DDE	FEF
I—I (S.-G.)	ABAB	BCCD	DEE	FEF
21—21 (Ba.)	ABBA	CDDC	EFE	GFG
6—I (Bl.), 3 (Ba.), 1 (Md.), 1 (Dl.)	ABBA	CDDC	EEF	GFG
3—I (Ma.), 1 (Rn.), 1 (Bl.)	ABBA	CDDC	EEF	GFG
I—I (Ba.)	ABBA	CDDC	EFF	EGG
I—I (Ba.)	ABBA	CDDC	EFG	EFG
I—I (Ba.)	ABBA	CDDC	EFE	FEF
I—I (Ba.)	ABBA	CDDC	EFE	DFD
I—I (Ba.)	ABBA	CDDC	EFE	BFB
I—I (Rn.)	ABBA	CDCD	EEF	GFG
I—I (Vi.)	ABBA	CDCD	EFE	FEF
I—I (Mu.)	ABBA	CCDD	EEF	GFG

3—3 (Ma.)	ABAB	CDDC	EEF	GFG
94—1 (Ml.), 92 (Md.), 1 (C.)	ABAB	CDCD	EEF	GFG
44—38 (Md.), 1 (Sc.), 1 (Be.), 2 (Mo.), 2 (Ro.)	ABAB	CDCD	EEF	GGF
5—5 (Ba.)	ABAB	CDCD	EFE	GFG
1—1 (F.)	ABAB	CDCD	AAE	FEF

This tabulated list indicates the relative popularity of the various sonnet rhyme-schemes, and calls attention to those sonnetists who have introduced variations from the normal French forms of ABBA ABBA CCD EED and ABBA ABBA CCD EDE. A study of this kind must of necessity appear somewhat arid, and it is the hope of the author that when signs and numbers pall, the reader will find pleasure and refreshment from the quoted sonnets, all which have been culled with care, and some of which are veritable jewels.

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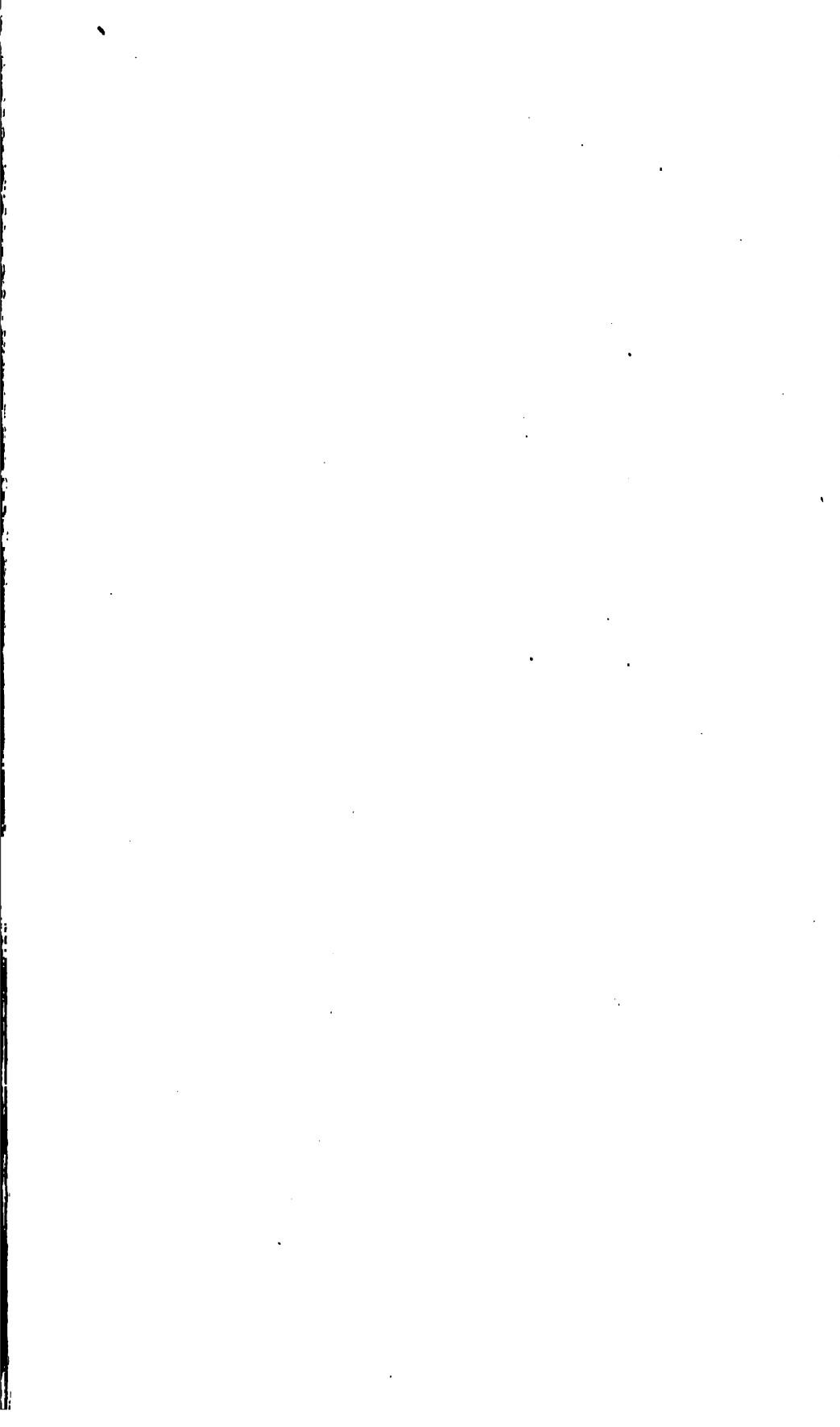
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